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FPM

FIGURE PAINTER MAGAZINE

insight interview

with Javier Gonzalez Lozano

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Tartar Miniatures

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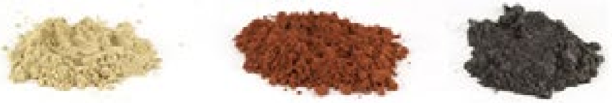

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Barry Ford
Javier Molina

Welcome to issue 32 of Figure Painter Magazine.

Season's greetings to all our readers. In this, our biggest issue ever, we have something pretty special. A huge tutorial by Fernando Ruiz of FeR Miniatures where he paints his company's very popular bust 'Rogue Pirate'. This is so big we had to split it into two. However, as a Christmas gift to you all, instead of putting it into two issues, you can read it all here in this issue! That certainly beats sprouts, dry turkey and those hand knitted socks...

That's not all. We have reviews from Tartar Miniatures, Big Child Creatives, BrokenToad and Mproyec. Plus we shine the spotlight on Infamy Miniatures and Tartar Miniatures. We also have a superb Best of British interview with Andrew Argent and starting us off is a great Insight interview from one of my favourite artists, Javier Gonzalez Lozano, aka Arsies.

Shane Rozzell, Chief Editor.

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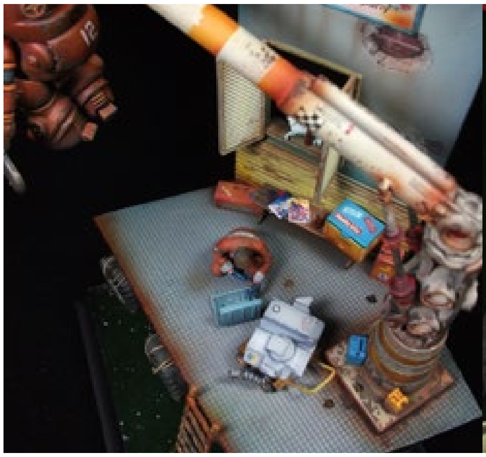

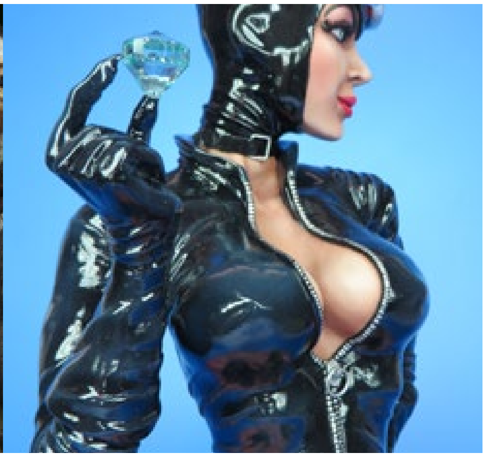

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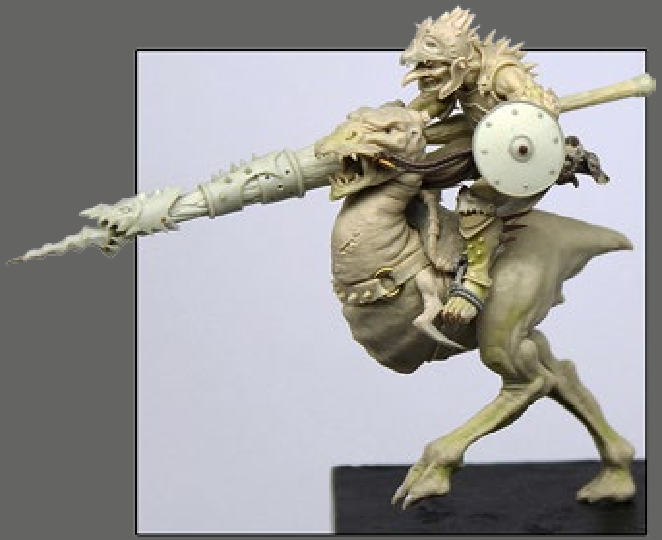
For more information go here.

Infamy are very excited to announce their first non-steampunk model sculpted in amazing detail by Valentin Zak. Production is ready to go and they are running a mini-Kickstarter now to fund the production of this Goblin Chieftain on fearsome murder turkey mount (not an official but a suitably festive name!)

More details are here.



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AV vallejo
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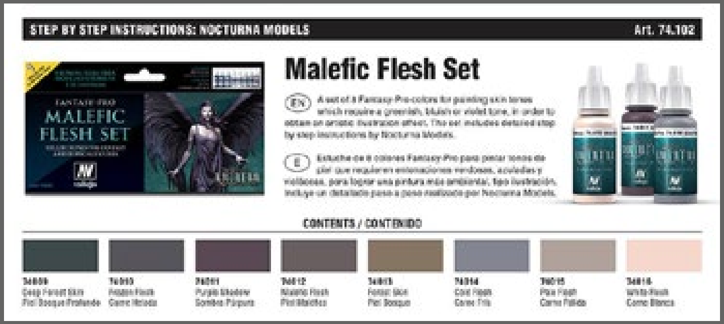
Nocturna Models have entered the paint market with their first two sets. The first Fantasy-Pro set is called Fairy Flesh and the second is called Malefic Flesh. Both sets contain 8 paints. Fairy Flesh contains high saturated colours and also some natural ones to paint figures from fantasy wargames to classic historical figures, while the Malefic Flesh set has incredible greenish, bluish and violet tones to paint some illustration effects on the skin of your miniatures.

Each set includes a step-by-step guide and the paints are designed by Nocturna Models and produced by Acrylicos Vallejo.

More information can be found here.



STEP BY STEP INSTRUCTIONS: NOCTURNA MODELS Art. 74.102

Malefic Flesh Set

(EN) A set of 8 Fantasy-Pro colors for painting skin tones which require a greenish, bluish or violet tone, in order to obtain an artistic illustration effect. The set includes detailed step by step instructions by Nocturna Models.

(E) Estuche de 8 colores Fantasy-Pro para pintar tonos de piel que requieren entonaciones verdosas, azuladas y violáceas, para lograr una pintura más ambiental, tipo ilustración. Incluye un detallado paso a paso realizado por Nocturna Models.

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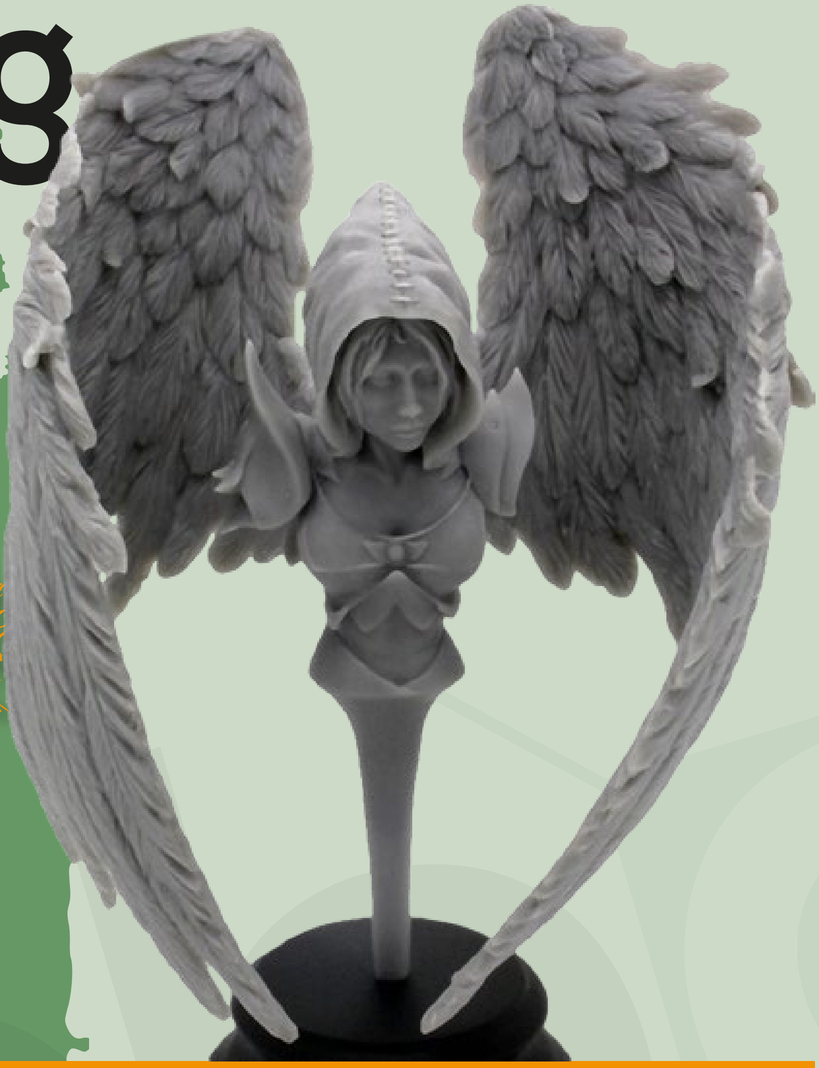
Unboxing

By Luke Wilson



Details

Price:	£35, €49, $52
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Available from

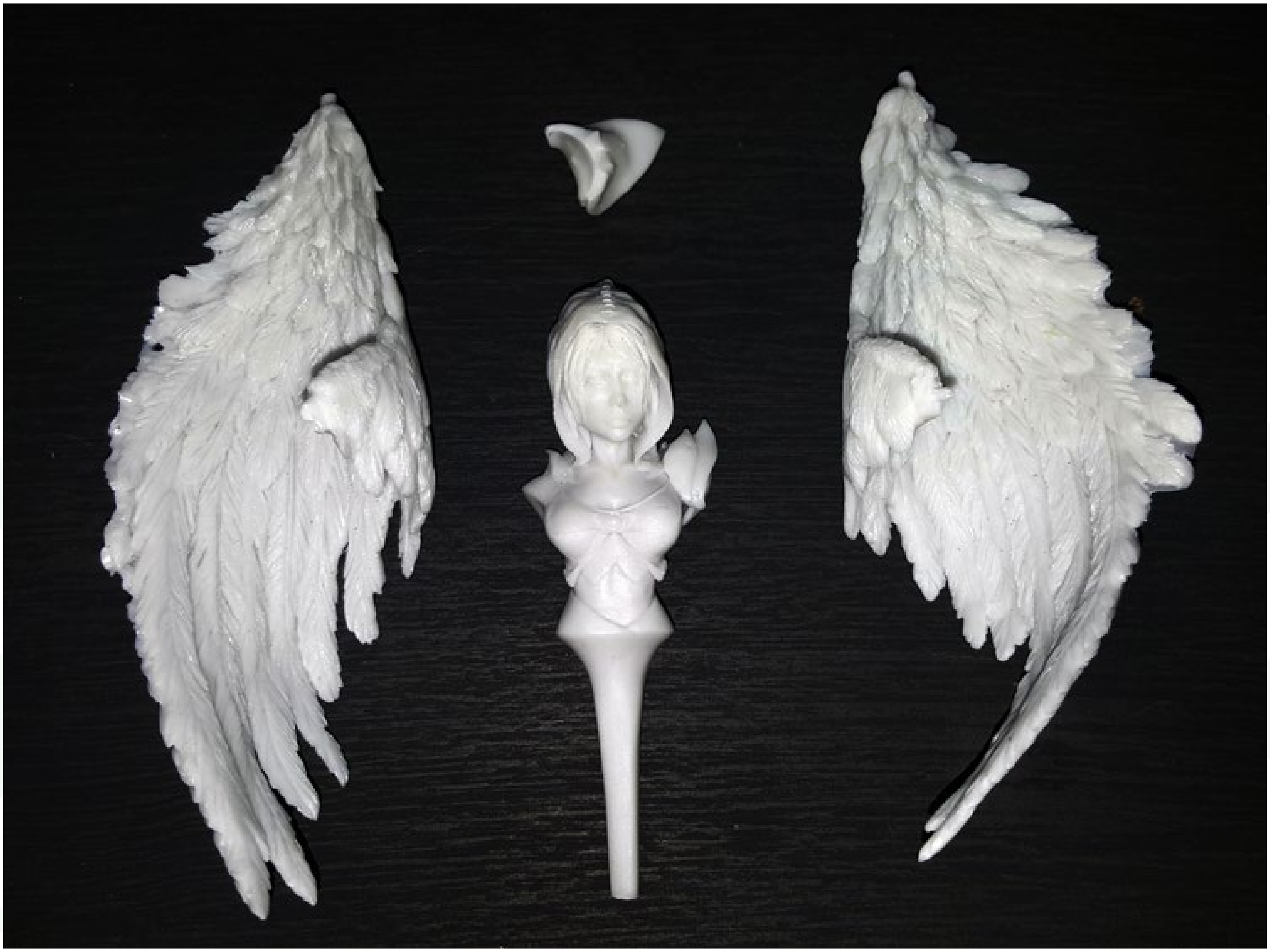
BrokenToad

BrokenToad's Paradise Lost

This is a bust I have been looking forward to seeing in person for a while now. Regular readers will know I am the owner of a couple of BrokenToad busts already, so I was expecting this to be up there in quality, following suit with what they have produced already. But is it?

When she arrived I was a little disappointed, but also relived at the same time; let me clarify. As you can see from the picture, you get a standard functional cardboard box with exactly what you get in the box displayed on the front. No problem there you'd say, but considering the last bust I bought from them was the Tooth Fairy with its handmade box and a picture of the model burnt onto the front, you can see why I was a little disappointed. However, here is also where, as I said, I was relieved. I have painted and displayed the Tooth Fairy for a while now and I just can't bring myself to throw the box away. To get a normal cardboard box means I can now throw this one or use it to send something to someone without feeling really bad, so I see this as a plus point.

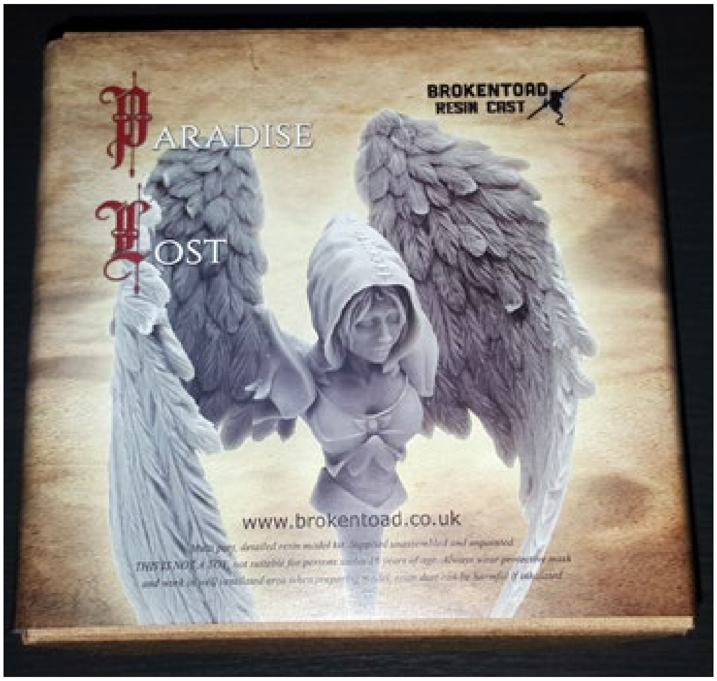
She comes in 4 parts, so there are no major headaches with assembly; it's intuitive where everything goes. You have the main body, a shoulder guard and, of course,

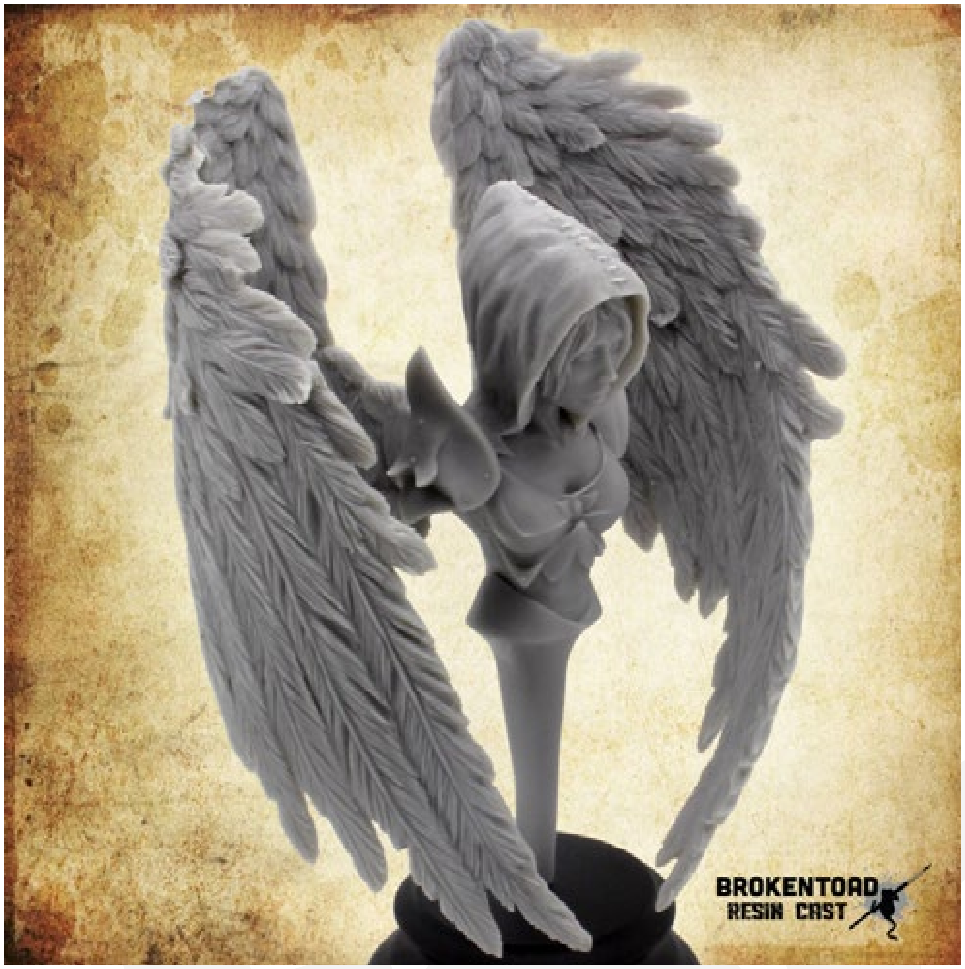


the 2 massive wings. The main body is nicely defined and there is slight movement conveyed with the angle the abs are leaning; her head is bowed which conveys the shame and sadness, which is shared in her hooded expression. I did actually speak to Kris whilst this was being sculpted and said I'd like to have seen a version with the hood down, but he explained that this didn't fit into his vision of the piece. The shoulder pad fits nicely in place, without any problems.

This brings us onto the last part, the wings.

Again, I spoke to Kris on this as I was used to perfectly pristine wings. I was not disappointed with his explanation. Apparently he rejected the first sculpt; they were done as a pair of perfect wings--nothing less than you'd expect from a sculptor such as Roberto Chaudron. Kris felt this didn't really fit with the concept he was after, so they were redone with the now dishevelled, ruffled look. Coupled with the positioning of them slightly wrapping themselves around her, this affords even more





the symbolism of being hurt and needing protection. I think you'll agree this not only fits perfectly, but adds to the overall look and atmosphere of the piece.

Conclusion

Overall, I think this is another strong release from what is emerging as a very interesting line. I can recommend this bust, although it can look a bit daunting with its huge wings. I think the design is simple enough for moderate painters and also gives some nice scope for those competition painters to let their imaginations go wild and produce some interesting ideas.

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insight interview

with **Javier Gonzalez Lozano**

Questions by Davide Rainone

Place of origin? I was born in Gijón, a city in the north of Spain, but currently I'm living with my wife in Ubrique, a very small village in the south because of her work.

Major awards? It is hard to decide what medal is most valuable to me. My best award is without doubt a lot of happy customers, but talking strictly of contest awards, I have to say that I have 2 special prizes from Monte San Savino, best of Legiopictorum and Joaquim Murat, both were so special.

Years painting? Seriously? I started into competition about 11 years ago, with Pablo Lopez Jimeno and Marc Masclans in the LGDA forum. We were looking for our first Golden Demon; Marc won it in 2006 I think. Pablo and myself in 2007, if I remember right.

*Future plans? I have a one and a half year old daughter and I'm a freel*ance professional miniature painter, so right now my plans are just survive hahahahahah.

I want to improve my sculpting skills to accept that kind of commission, too...and write a book.

Recently, I had the opportunity to meet a nice, down to earth and smart guy. For everyone, he is simply Arsies; for me (and I hope for you too after reading this interview), he is Javier. Generally he is a little bit shy, but today he is a very full of speech! Let's give a warm welcome to Javier Gonzalez Lozano.

Treasure Hunter (with Fran Gil)

1 *First of all, you are known much more by your nickname, Arsies, than with your real one, Javier. Where does it come from?*

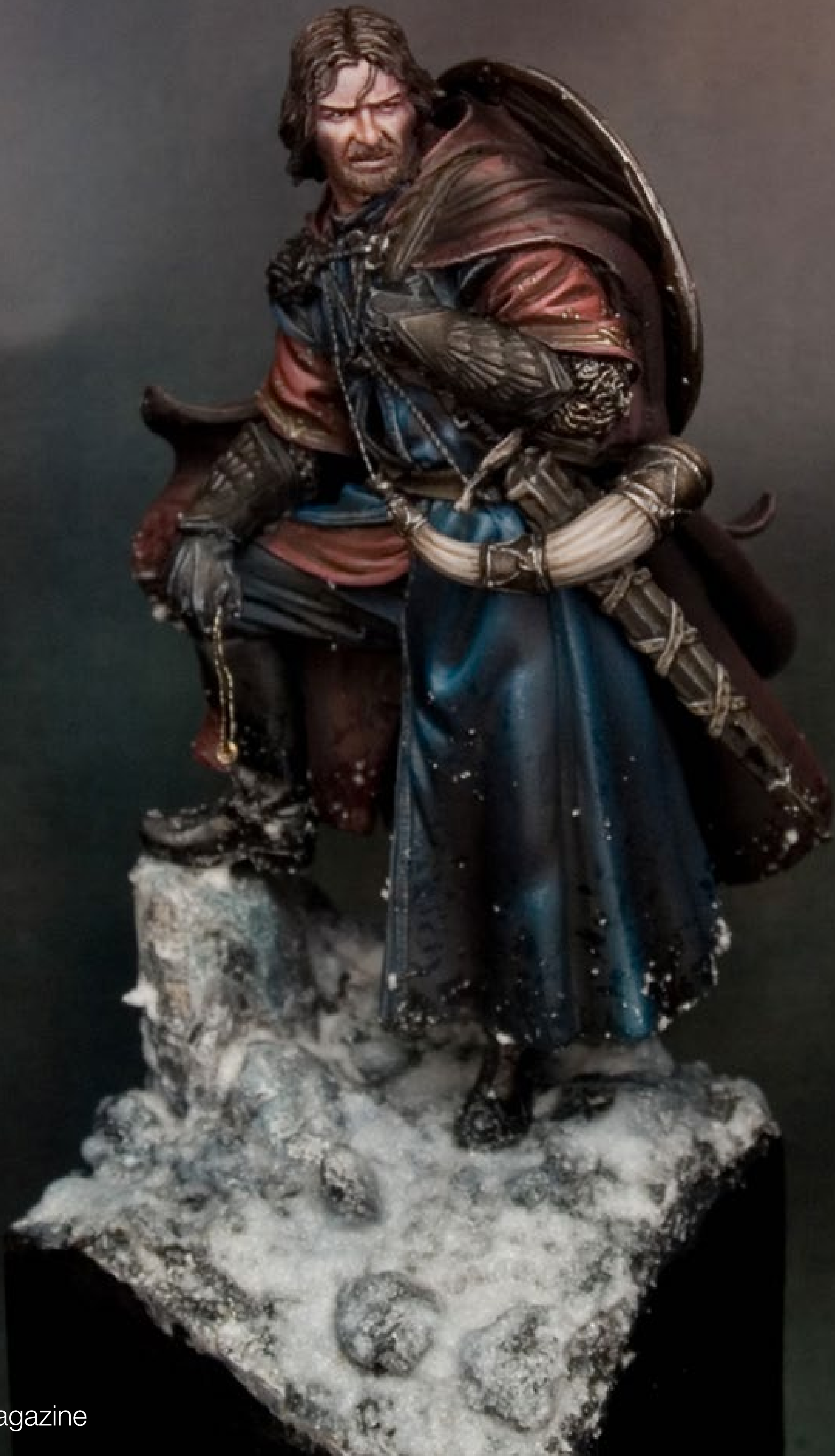
My nickname...well, that's a boring story. I chose it when I was very young and the internet was still working over phone modems at 33.600. I wanted to use a female's nickname (I was young, remember) and I was reading "Bastard!!" manga. There is a female dark elf named Arshies Ney and I tried to use it, but it was already chosen so I deleted the "h" and the surname. I don't know why, but the nickname has worked for a long time and seems that "Bastard!!" is not a popular manga, as nobody knows where it comes from ☺

2 *I would like to start asking you about your style of painting. You combine an extensive use of the airbrush with normal brushes to finish the work; it's like a trademark for you. How do you do this? What and how is your approach to a miniature?*

Well, yeah we can say that. Obviously, the airbrush is my favourite painting tool, but I think of it as an option — just as that, a tool; if you have a lot of tools in your toolbox, you can choose which one are you going to use in each case. If you have only one, you have to use it always.

What I mean is that even if I usually choose the airbrush as my first option, if you want to be a good painter, a good professional and you want to do different works, you need to know how to use a lot of different tools, different concepts, different ways and different techniques.

When I was starting to accept commissions, I focused with each commission on a different thing. Sometimes it was a concept (like for example, complementary contrast), sometimes I tried to focus just on the definition of the miniature, other times to do the shades as clean and perfect as possible so I could improve and in the future choose what to do. I always had in mind that I wanted to be a complete painter, not one that does one thing perfectly and just that one thing.



Boromir

Charon (with Piqui)

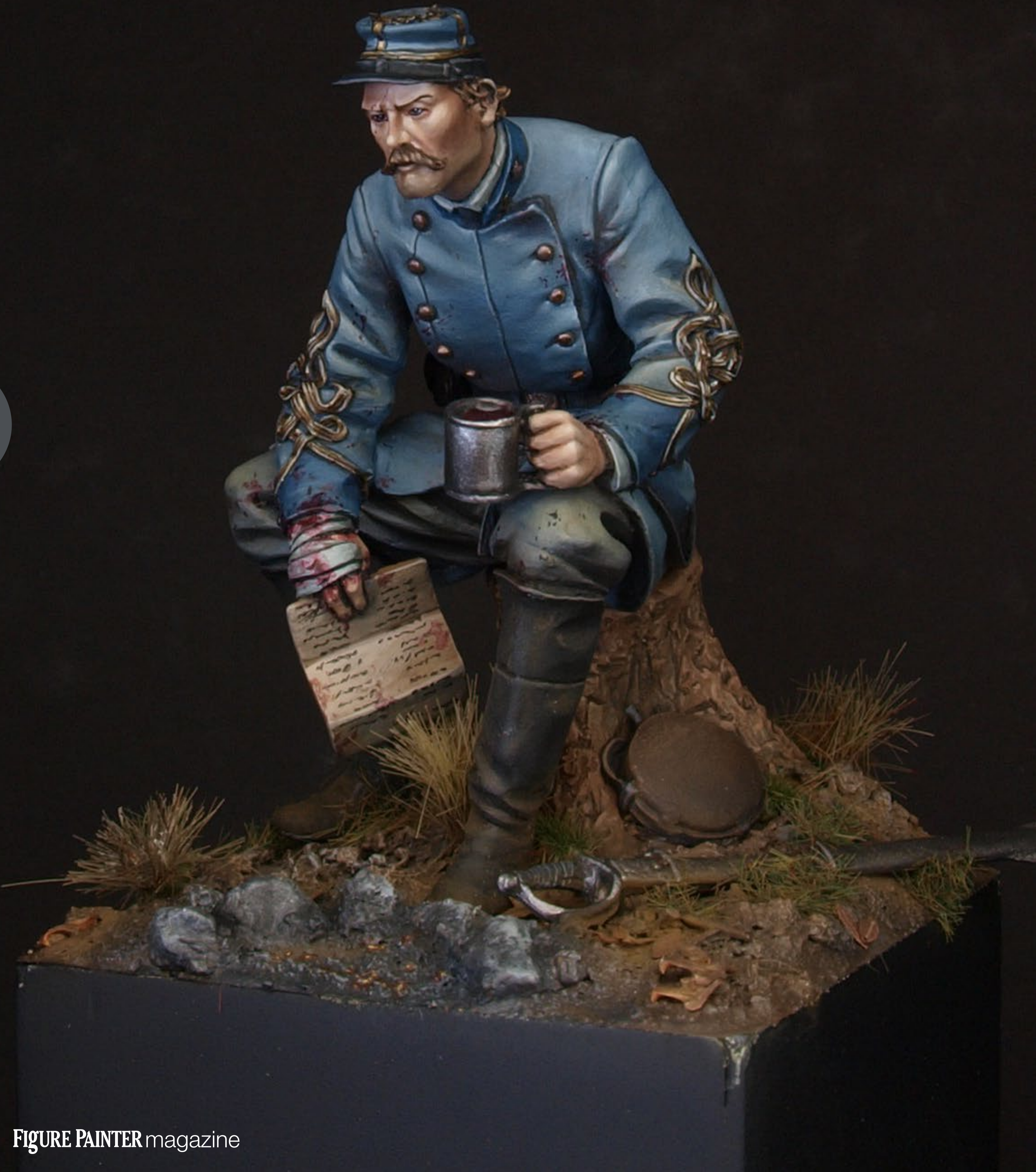
Of course I need to earn money (in fact, this is a job isn't it?), so one of the priorities I had was to speed up my painting; sometimes you can take a shortcut. With time you can reach the same contrast and shade with less layers, you learn which things work better and faster to make a good-looking miniature.

Then the airbrush came into my life.

My intention when I bought one was to apply a basecoat faster on large models or tanks. I had no references of how to use it. I just saw a couple of YouTube videos of painting miniatures using general highlights. Other artists used the airbrush to paint canvas or illustrations, but not many. So I started to experiment with it. I was convinced something more was possible.

Some time later, I was at a conference listening to a great airbrush miniature painter (allow me to not give names) and he applied some basecoats and general highlights on a very big mini. At this point I was painting 28mm miniatures with airbrush and finishing them with brush, but most of the work done with airbrush. Suddenly, he said something like "and that's the maximum the airbrush can do". I was shocked...that was more or less the 20% of the airbrushing detailing I was doing! So, I was very lucky that nobody told me before "you can't do that". Since then, I always say to my students "do not let anybody tell you something is not possible. Just try and maybe what is not possible for him, is possible for you".

About how I approach to a miniature, well right now it is very easy; I have painted so many that it comes quickly to mind, so I almost do not have to think about colour scheme, contrast or definition and it just works. However, some years ago I spent maybe one or two days just thinking on the miniatures. Which harmony colour scheme I was going to use, the composition of the scene. Let me say that mostly customers have some idea about what they are looking for, so I just need to play with their ideas to get a point where everything works (sometimes



Casualty Toll

that means telling a customer that his idea is not going to *work).*

3 *Your name is very often linked to many friends of yours (Piqui, Antonio Fdez. Lizaso; Cris, Cristina Menendez Estrada; Fran Gil, Francisco Gil Pavon). This is the Cursed Monkey group? Can you talk to us about it?*

Sure. I was starting as a professional painter when I moved to Ubrique, which is close to Seville and Cádiz in Andalucía, Spain, where they live. I was working as an apprentice of Jose Manuel Palomares Nunez at that moment, when I meet the guys that in the future were going to be the Cursed Monkeys. After a year Jose and I decided to go our different ways; my style was so close to his, but working at a distance (he is in Madrid) was making everything harder. I decided that I needed some separation from the painting net to give me a break to do something different and reach my own style (even if it actually still reminds me of Jose's. In the end, I was working with him because I like what he does).

I have lot of contact with those modellers from the south and my wife and I have no other friends here. We left everything (family, friends) in the north because her job and we both learned a lot from each other.

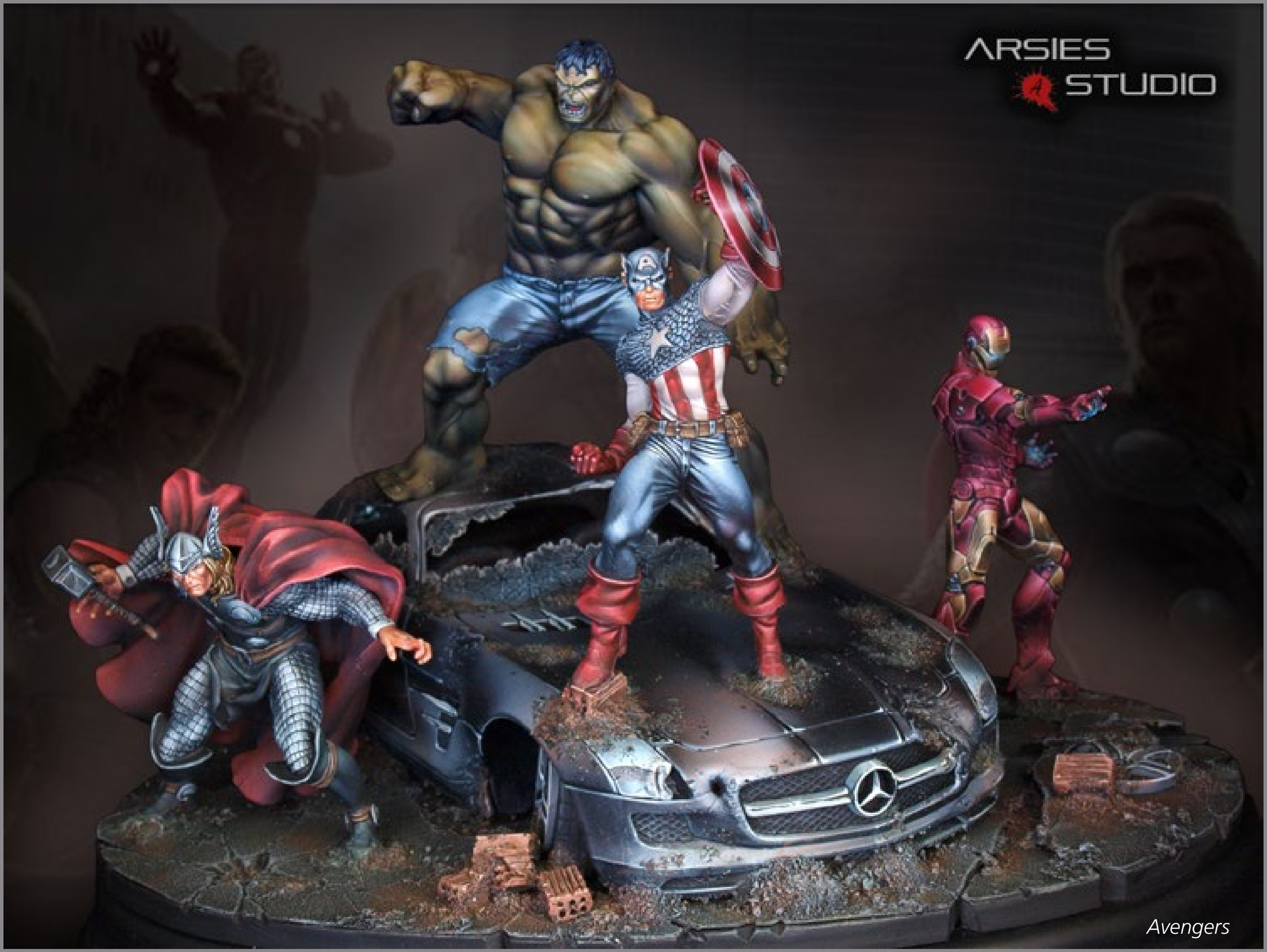
Gatekeeper

I can't say why or how, but Piqui decided to stop painting to become full time sculptor, so he started to make things and ask some of us to paint them. Every mini we did was better than the previous one, so we kept doing it and we started to do work not only with him, but with the other sculptors as well who had some common ideas. We wanted to show that painting miniatures was not just opening a box, putting some sand on the base and painting a uniform. Painting minis could be storytelling, even if in my case, work does not always allow me to do that.

At this point we had a name "The Cursed Monkeys" and a blog. Circumstances (job) forced us to let it slide some months ago: Cris, my wife, and I have had the baby, so she stopped painting; Fran got a new job that keeps him away from minis except a few weekends a year; Piqui & Alex founded Tiny Leads, so they are focusing on their own brand; I stopped painting some months in the last year because of my daughter, so now I'm trying to work again and do a good job to recover customers. At the end, we just need to survive and life had other plans for us, but I am keeping a lot of great memories of the green T-shirt.

4 *You are a professional painter as well as someone who paints as a passion; how do you manage to divide, or to combine, the two aspects?*

Well, most of my time I'm just painting commissions. That means I have to do what my customers want, which is not always what I want to do, but I love painting so I always try to do my best even if I don't like the mini at all. Fortunately, that happens very rarely. People like good minis and I like to paint good minis, so we both want



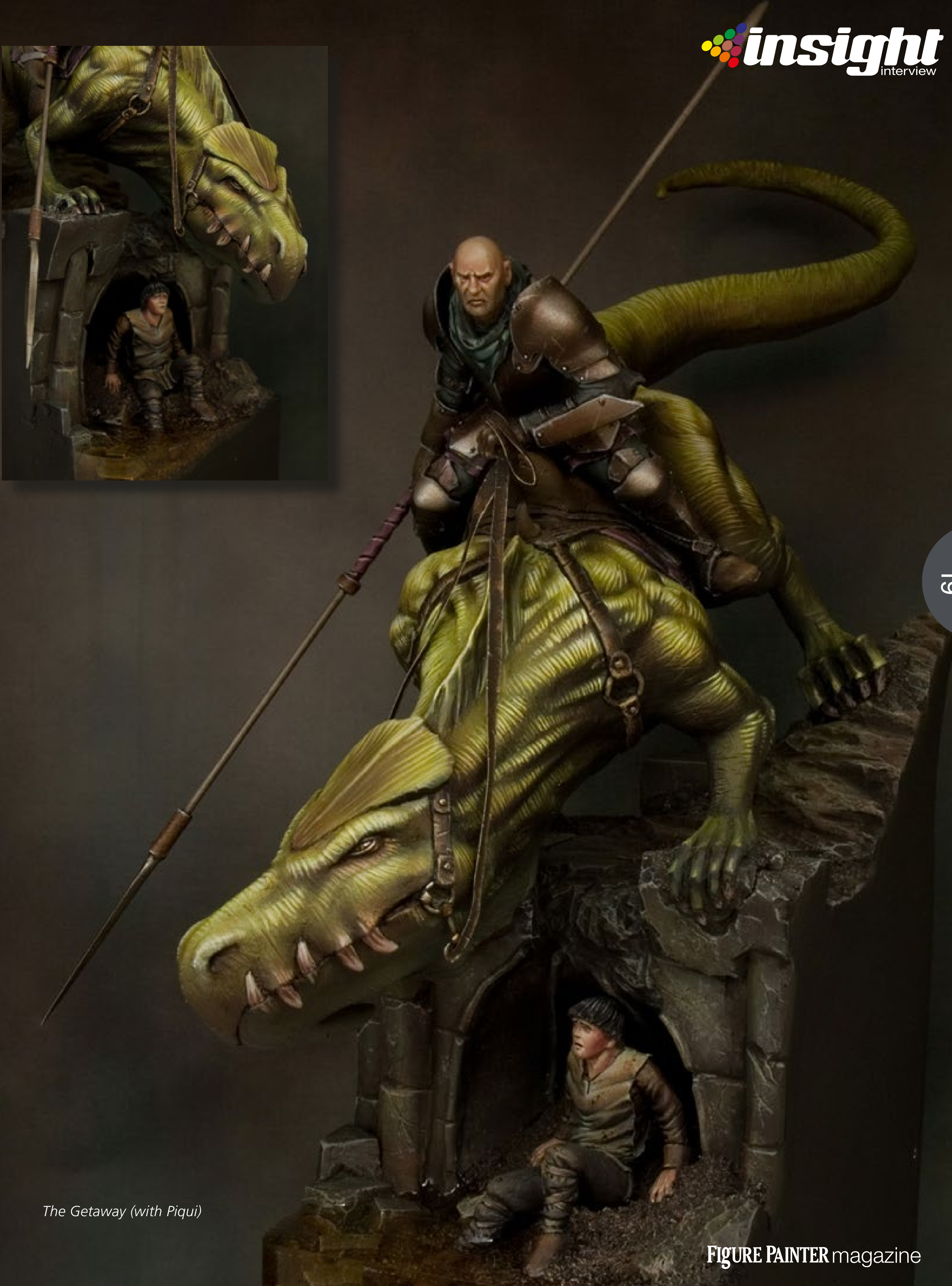
Avengers

the same thing. The only difference is that the customer wants it for less money and I want to paint it for more money J

If the mini is especially good or I want to paint it a lot, I usually ask the customer if I can keep it until the next contest to enter it. Usually they have no problem with that and they become more motivated. I only paint at one quality (or at least I try to do), the best one, but if it looks like I want to enter it somewhere, I do try a little harder. Sometimes I spend too much on the mini if I'm having fun with it (sometimes I have spent almost twice the time I expected just because I was having lot of fun with that mini. Obviously, I keep the same price for the customer; the extra hours are just my hobby).

However, I always try to have 2-3 free weeks before the bigger contests I'm planning to go to that year to do a personal project, for example the Rhino or The Avengers I did for Stresa World Expo. Sometimes it's a collaboration with a friend or my wife, like the "Treasure Hunter" scene I did with Fran this year to enter at Monte San Savino Show, or "The Consecration of Napoleon" I did with my wife. As I can't really afford this time off, I used to offer these works to some of my best collectors after the contest.

I have a lot of ideas for personal projects in mind. Some I've been waiting to do for years. I've always wanted to sculpt, but I have not enough time for everything. Sadly miniature painting is not a big salary work, so we need to work a lot of hours to get just a low salary. This leaves us with very little free time and being self-employed in Spain is ridiculously expensive, around 45-55% of the prices are taxes (direct and indirect). In fact, when a professional painter asks you for a couple of hundreds euros for a mini, think that's not so much and maybe you are earning much more for your work.



The Getaway (with Piqui)

5

Do you have future projects that are not top secret and can share some details?

Mmmm, at this point not so much, at least none that will see the light soon. Winter is for me a low season; not so many customers, so not so many commissions. I can spend some hours working on future plans for myself or sculpting a bit, but most of those things will never be finished, it is just practice time.

On my desk now is X-Men's Colossus. After that, I will do another conversion of a high elf prince, a Predator, a small scene based on Dacso from Origen Art to recreate a Castlevania character, a small scene based on the Treasure Hunter and a couple of scenes Fran did in 30mm, which I'm going paint for him as payment for his work on the big one ☺

6

How did everything begin? What has been your path from a simple pastime to Golden Demon, etc)?

It's hard to say. I always wanted to be comic illustrator. I'm good (or at least I was, it's been so long since my last drawing). I had a chance, but I was 18 and unsure about going far away from my family to study in a professional academy in a language other than mine. Instead, I studied a couple of careers and started work as computer scientist, but I wasn't happy and I wasn't able to find good work.

I like to work with my hands, so being unemployed I helped my uncle who was a house painter. He told me to study to be plumber, so I did it and I worked a couple of years in the construction industry.

A couple of years later, with the Lord of the Rings movies I reached for the hobby again (I painted 15mm Napoleonic Age miniatures when I was 8) and I started to improve with Pablo & Marc.

So when the Crisis started, I decided to accept commissions to get more money as the work was going badly and I needed more money. Then my wife lost her job and a few months later she got a new one in the south and we packed our luggage.

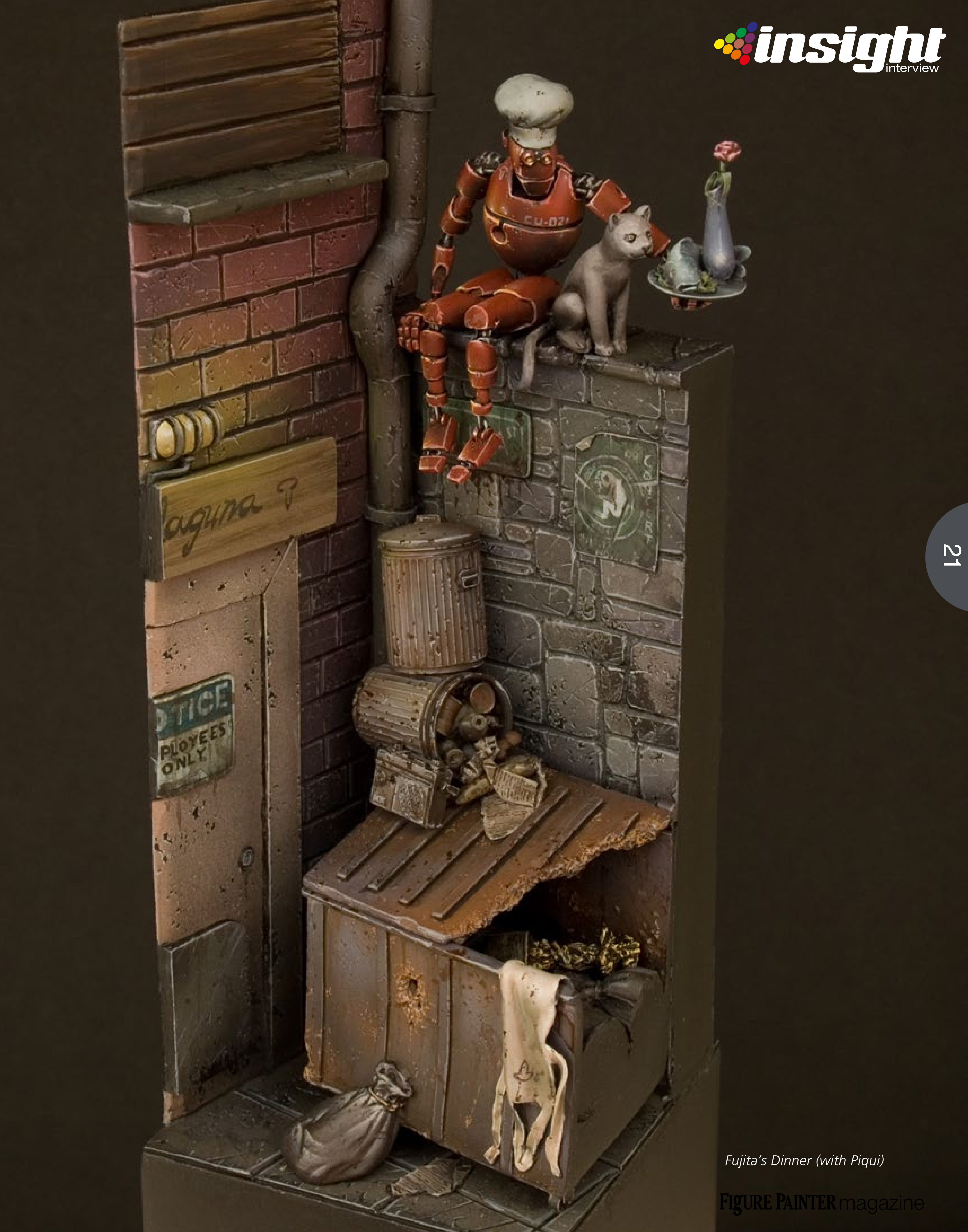
Ikitclaw

Here, I was unable to find work as plumber and I started to do some painting works with Jose, so I decided to give miniature painting a chance and that was 6 years ago. Since then, this is my full time job and I'm very happy doing it.

7

What was the major turning point when your work and name started to be recognised?

That is very hard to say. My name jumped out when I won the Slayer Sword in 2009, but it was not in a good way. I was a very new name and most people thought others more experienced deserved it more than me.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Fujita's Dinner (with Piqui)

In 2010 I painted the Varathar and it was a way to say that was not just a lucky strike, but I think in 2011 a lot of good projects placed me on the map: Zorabeth, The Getaway, Fujita's Dinner, Starcraft marine, the Nemesis Dreadknight. I won 5 golds in the same Golden Demon statues that year and the Forgeworld special trophy, 2 golds and 1 silver at the Montreux World Expo and 2 more golds at Monte San Savino Show.

If anyone still had any doubts, I think that was enough to convince anyone I was there to be a professional painter and, of course, a lot of happy customers agreed with that.

8 *What is your opinion about the current world of miniatures and where do you see yourself in it?*

Wow, that's a hard question. I will make a difference between the world of miniatures and the professional world of miniatures.

Let's start with the world of miniatures for fans. I think the fantasy miniature world is making the difference. All the new ideas, concepts and how things are approached — everything new is coming from fantasy modellers. There are a lot of young (I mean young people more or less of my age or lower, I'm 35 years old) people with lots of talent, good ideas and doing things very well. Each year you can see new ways to do the same, or to do something new, or to apply into modelling other things like electronics (as Raffaele Picca did a couple of years ago with his great diorama with camera and screen).

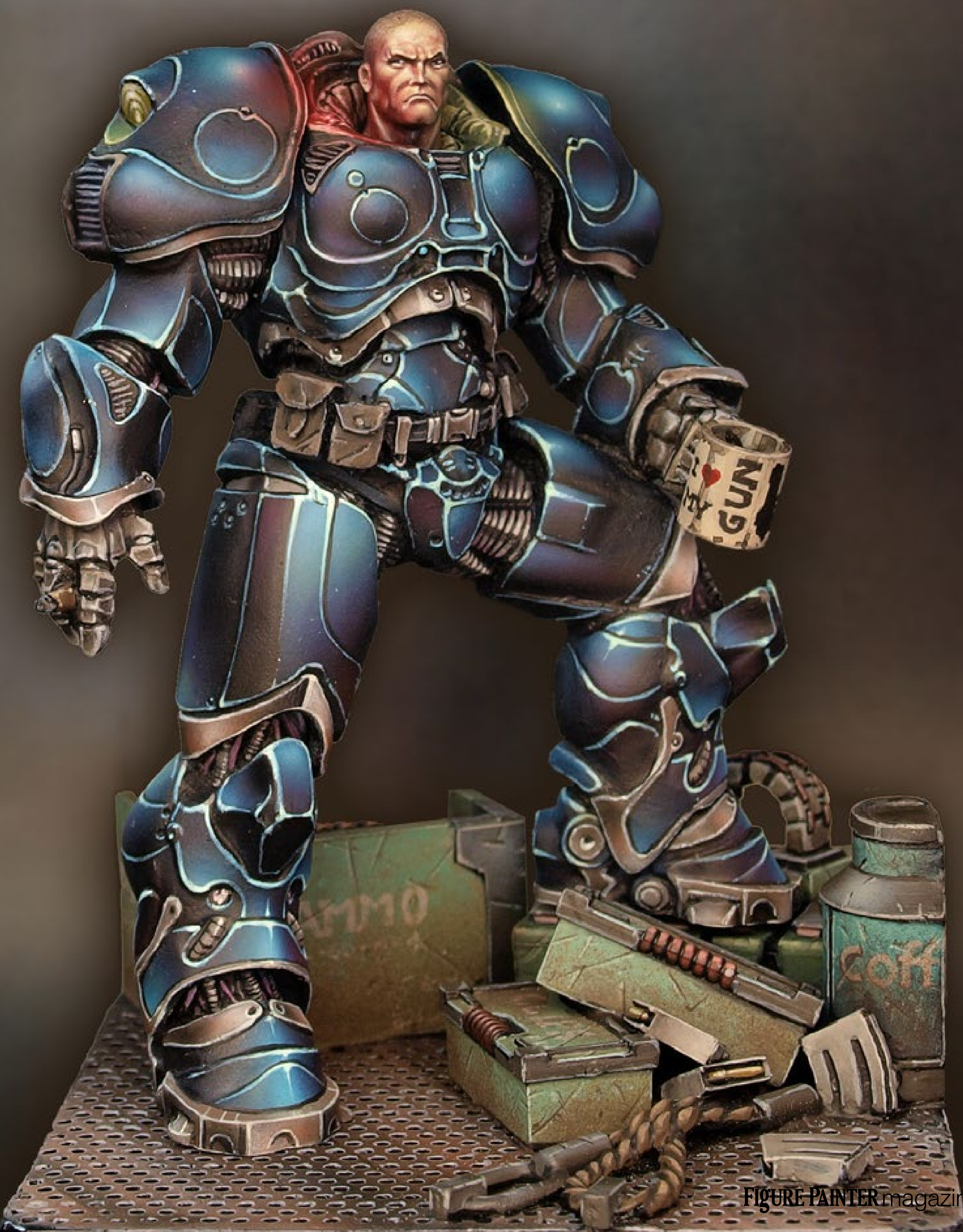
Highlander

Magmatrax

ARSIES STUDIO

Not only that, the fantasy people are technically awesome; improving on techniques is becoming almost impossible, as their quality level is already at maximum. This is why these people go further and are working on ideas or new ways to apply those ideas. Having a look around Fantasy Master Category in Monte San Savino Show is an invitation for a dislocated jaw it drops open so much!

On the other hand, even if some historical painters are trying to add some fantasy concepts to their minis and some fantasy painters are trying to enter into historical competitions, I think the historical world needs to evolve. It's boring to see the same again and again, and it's very sad to see how some historical modellers (only a few, but


AMMO
I ♥ MY GUN
Coff

Sgt. Connor

Dreadknight (with Piqui)

9 The relationship with other painters in this little world is obviously important for you. Is this is the reason you paid homage to Francesco Farabi when you painted your Dreadknights like his?

The relationship with other friends is important for me. I did a tribute to Francesco because of 2 things. One, a customer asked me to do then and two, because he's a friend and I like his work. If not, I would probably have said no to my customer. I do not like to copy other's works. I can do a tribute if I like the mini or the person behind the mini, but I do not want to copy anything; it's boring.

Anyway, when Francesco had a daughter, The Cursed Monkeys painted a mini for him as a gift. In the same way I donated minis to other friends and it doesn't matter if they were good painters or not. Everyone can have a good idea and even if he is not best able to realise it himself, we can learn from anyone.

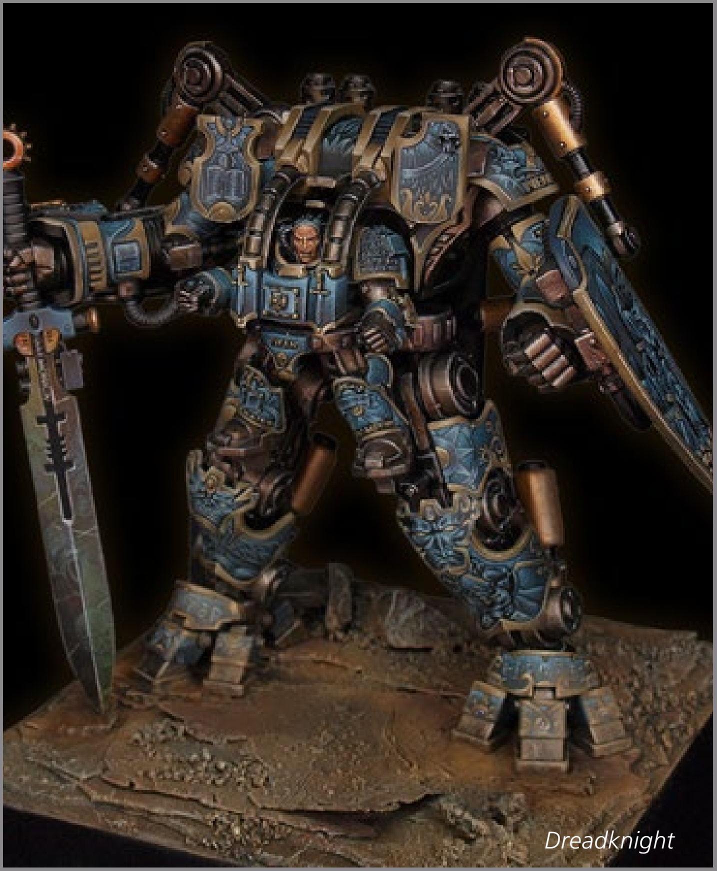
However, yes, for me the relationship with other painters is very important. As I told you in a previous question, we need to create a community to help those that make our living from miniature painting. Being at war against other painters is not good for anybody. Unfortunately, I'm timid and rude so obviously I'm not going to be the visible head of anything ☺

those with power) look at fantasy miniatures as "toys" and they do not want to see that the quality is even better than theirs.

If we talk about the professional world of miniature, I need to say we have a problem. There are a lot of professionals and many more that "paint for money". There is not enough work for all of us. That's why we can't reach a decent salary; there are a lot of offers to paint minis and most of them just do not compete in the same conditions as professionals who pay our taxes. I cannot offer the same price that others that do not pay them. Even more, the laws do not help in any way.

Historically we have all fought between us to get customers or work, instead of all sitting down to speak about this and reaching some kind of agreement. If we can agree on a rate we ask for our work (or more or less the same) the customer will have just the option to choose the painter he likes, not that one that does it for much less.

I have to say that some years ago most of us were too young to think about this and now things are getting better and better. For some years to now, I'm seeing how (at least in Spain) the community is starting grow (I envy Italy for example, where they did the same years ago) and we really need it.


Dreadknight

10 *You are much more famous as a fantasy painter, but you also have experience with many historical models. What is your relationship and your approach to the other side of miniature painting?*

Miniature painting is miniature painting. What is the difference between painting a French uniform or an Avenger's uniform? Should both not look like the original? Should not both be affected by atmosphere or colour temperature? A good mini is always a good mini.

However, as I said before, I think some classical historical painters do not accept the technical or conceptual evolution fantasy painters have given to miniature painting. It's something way harder to change, if at the contest (where all of us show our work, and where lot of collectors and painters do their business), that people just push out our new ways to keep being the chosen ones. Unfortunately, contests have a lot of common things with politics and money is always money.

US Paratroopers

11 *In conclusion, would you suggest to a young painter he should follow his passion and turn their miniature painting it into a job and if so, what would be your main advice?*

No! I'd suggest for him to study, get a good job (not necessarily the one that is going to make him rich, but one that gives him a decent salary and he likes) and make miniature painting a good hobby. Miniature painting as a job is hard, with a lot of working hours, very poor salary, strong backaches, family opposition (at least at the beginning).

If anyway he (or she) wants to keep trying, then this is the most important advice from me: Do not think about this as an art, you are an artisan.

Why have I said that? Because you are going to do a job for someone else, and that person, that customer, is going to give you a lot of money (remember even though you are going to have a low salary, a good mini is still very expensive...hell you can buy a computer with the same money!), so he is expecting at least the best effort you can give him. This is not only your best painting, it's your professionalism, your communication, your attention.

You are not only painting a miniature for someone else, you are giving him a piece of your heart, so make the bundle at least as special as that!

Polichinela (with Piqui)

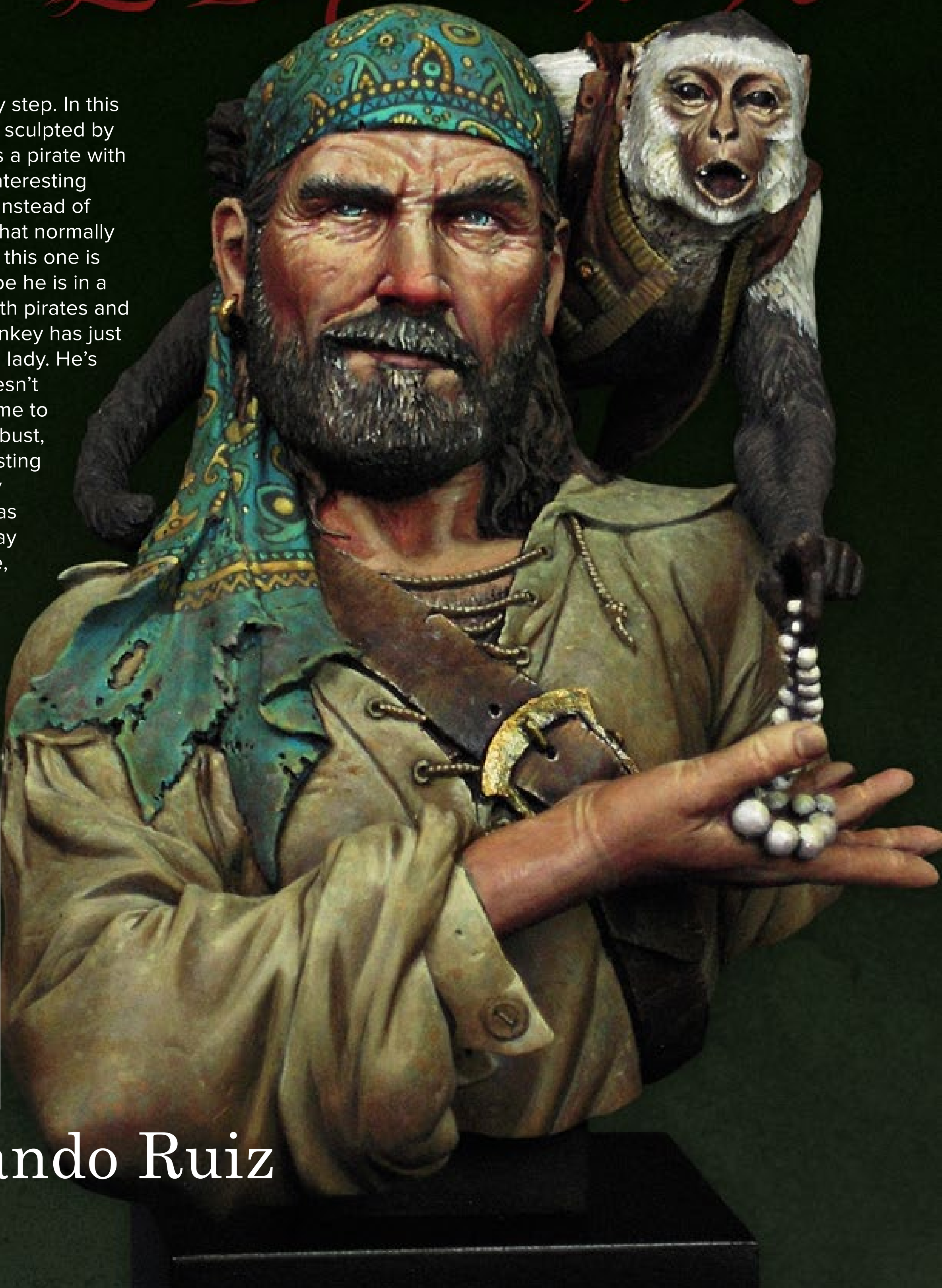
Thank you very much, Javier, to have been our kind guest.

I hope to see you again soon on our pages and meet you for another coffee sometime.

Rogue Pirate

La Española, 1670

Part One



Let's start with another step by step. In this case, I'm going to paint a bust sculpted by Pedro Fernández that portrays a pirate with a monkey. I think it's a really interesting and funny character because instead of being the archetypical pirate that normally is quite aggressive and fierce, this one is more like a rogue pirate. Maybe he is in a Caribbean tavern, crowded with pirates and other adventurers and the monkey has just stolen a pearl necklace from a lady. He's the kind of clever guy that doesn't need to use violence all the time to accomplish his goals. For this bust, I thought that would be interesting to try new things on that really characterful face that Pedro has sculpted. So I wanted to portray something with a lot of texture, a lot of colour and also quite realistic. That would be the goal of the painting.

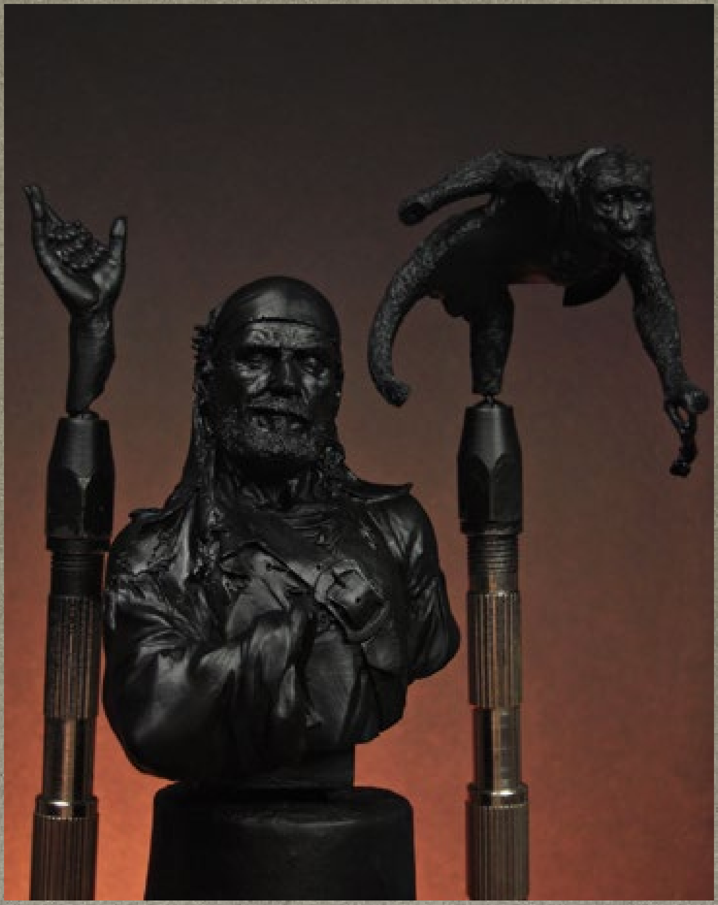
By Fernando Ruiz

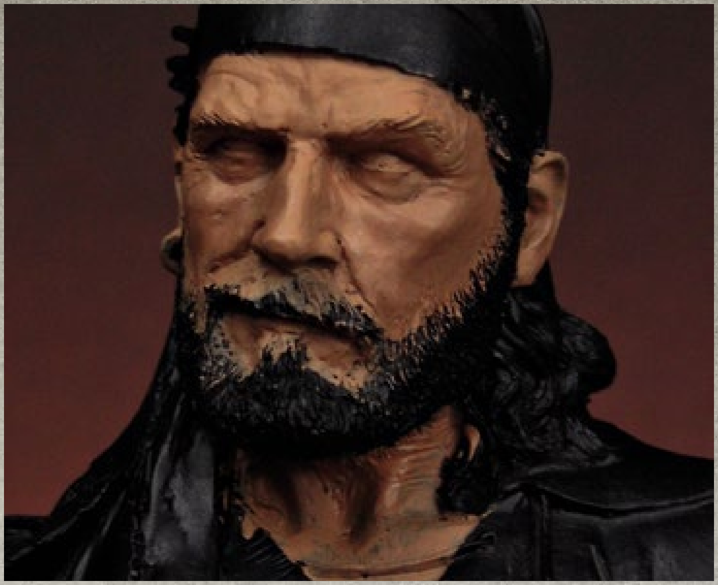
Face

The skin is going to be an important feature in this bust. To that aim, I'm going to try to explore how far and how colourful and textured I can make it in a somewhat experimental and relaxed way of painting (at least for me).

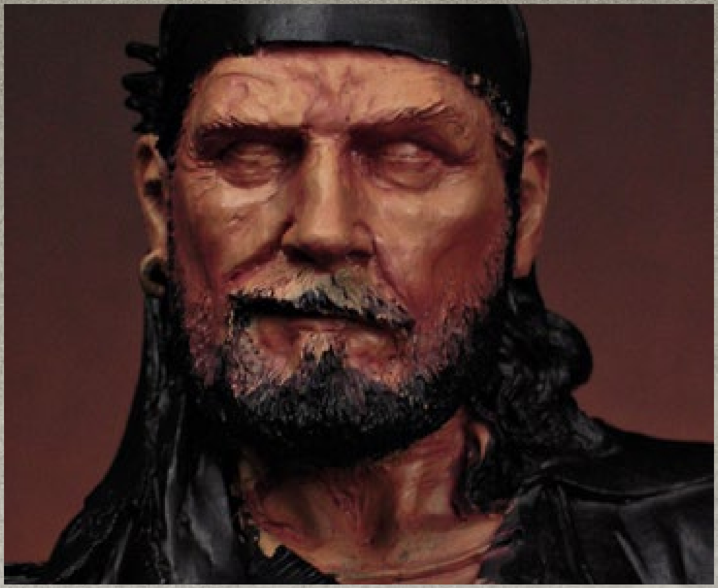
For a start, I decided to use the typical basic mix that I use for the flesh, a basecoat of Brown Sand and then a couple of shadows with Black Red and highlights with Light Flesh, all from Vallejo Model Color. What I was trying to do here was to start the sketch with my typical palette of colours and then move bit by bit out of my comfort zone to try to get a much more colourful finish. While I was putting on all these colourful shades and touches, I was also going to do the clean-up in the transitions, though I have to say first that this was not going to be an especially clean paint-job. Instead, I was going to focus much more on textures and on the different tones in order to highlight the character of the subject.

First of all, after some slight clean-up, I prepared the pieces to be able to paint them in separate parts. The primer would be black, in order to get some overall depth.

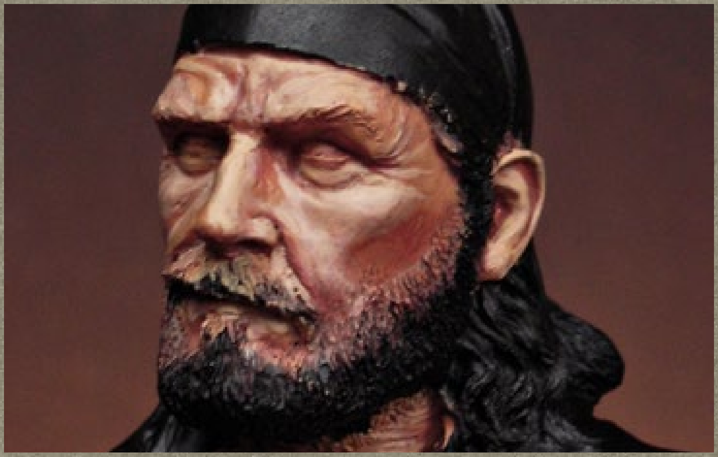


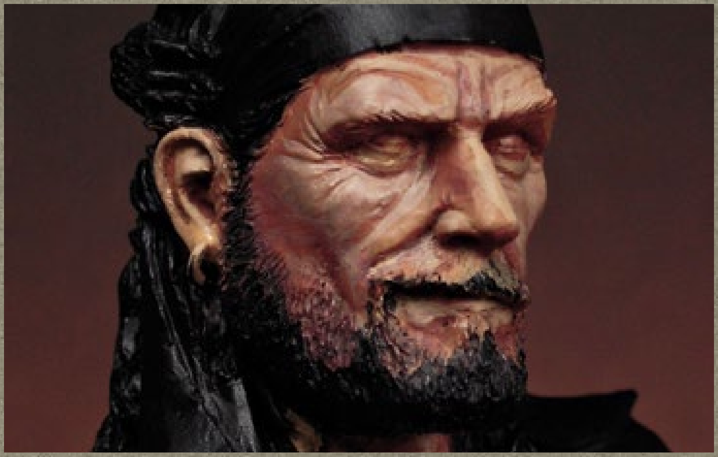


First, I applied a basecoat with Brown Sand.

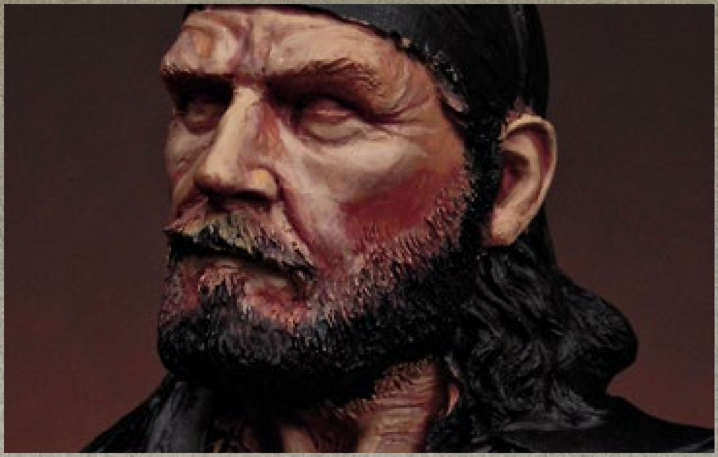


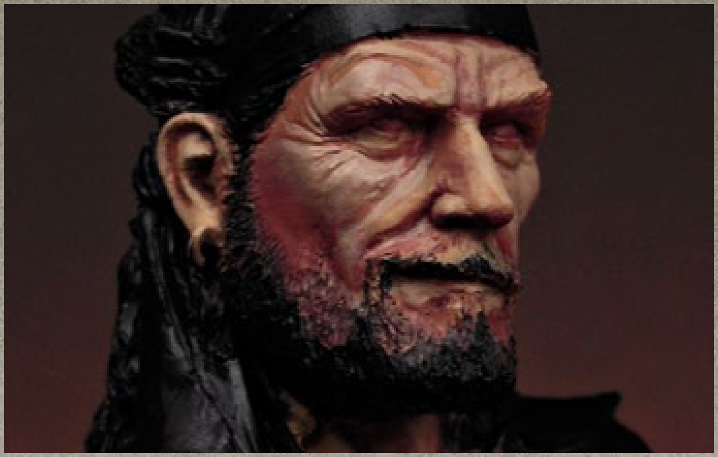
Then, I applied a bit of Brown Sand plus Black Red in an overall wash just to try to mark all the areas that showed the awesome textures that Pedro normally does in his works. Here you can see how the colour goes into all those small wrinkles and folds of the face. Also, besides the wash, I applied shadows in the usual places (under the chin, under the cheek bones, under the nose, under the bridge of the eyebrows) in order to start working in the usual sketch to gain a 3 dimensional effect.



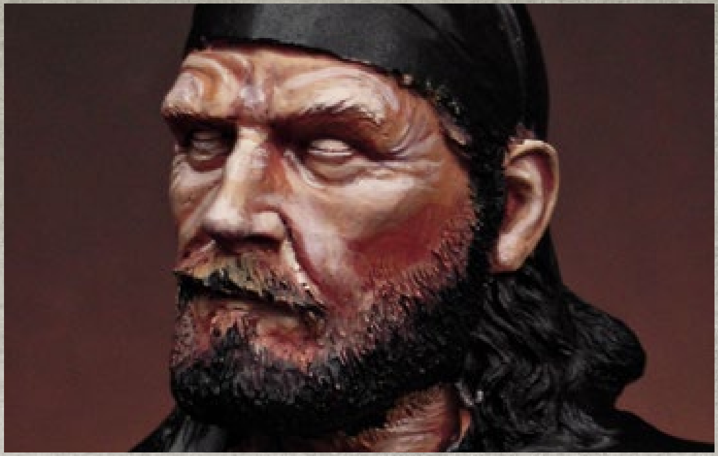


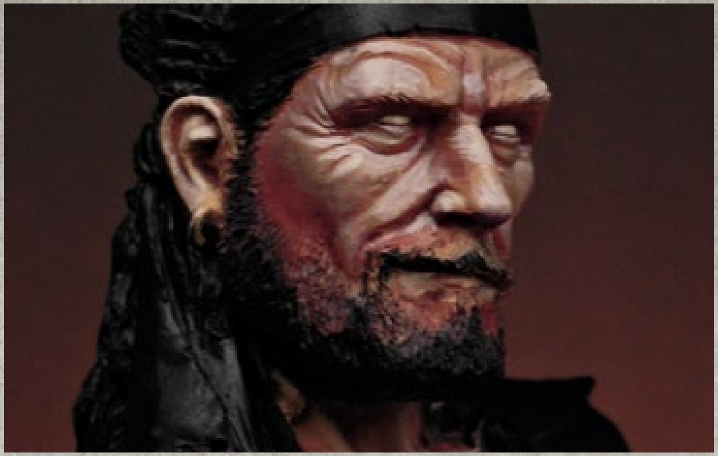
I applied roughly the first highlight in the areas that I wanted to stand out. I simply added Light Flesh to the Brown Sand basecoat. This is not the moment in which I try to make new colours or to add glazes. I am going to do that later. For now, I wanted a quick sketch, with simple basic colours to get the basic contrast work done.





Again, I applied a second shadow in the dark recesses adding a bit more of Black Red under the eyebrows, under the cheekbones and the usual places.

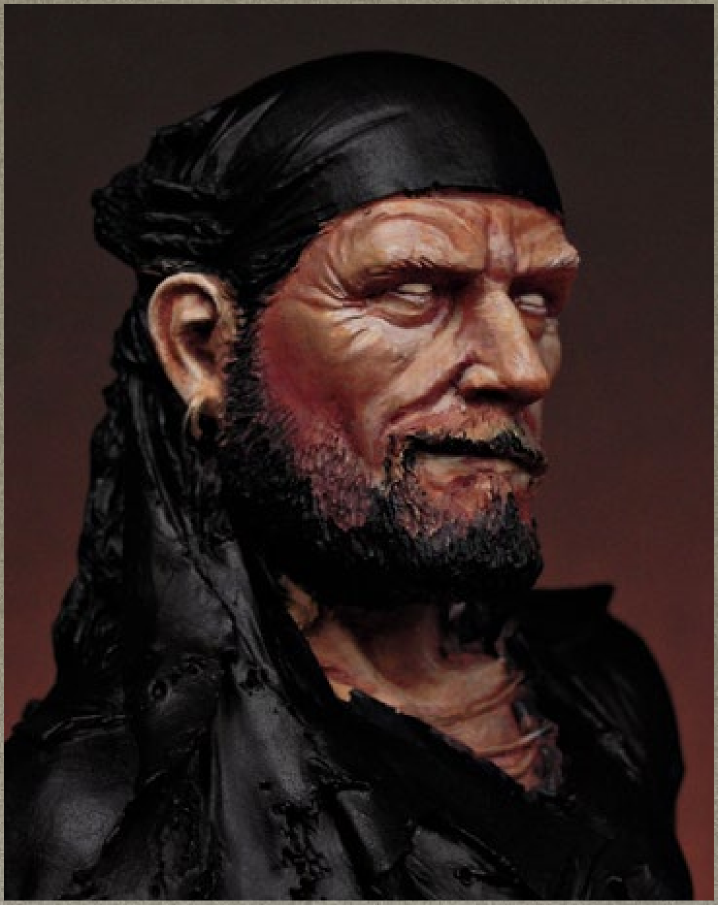


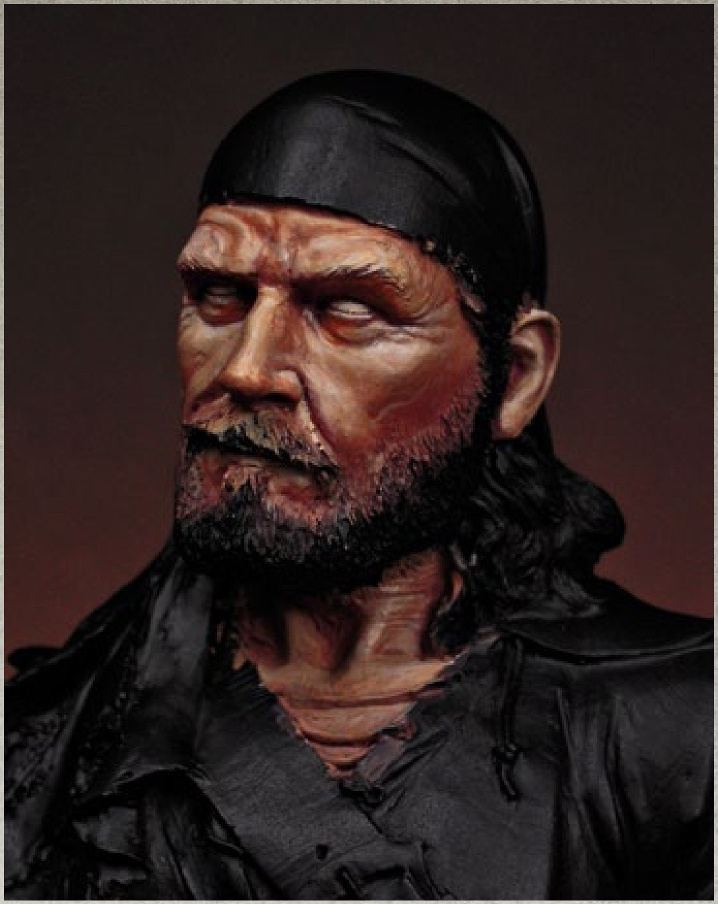


To finish the sketch, I also applied a second highlight adding more Light Flesh to the first one so I had the brightest areas marked and pointed out.

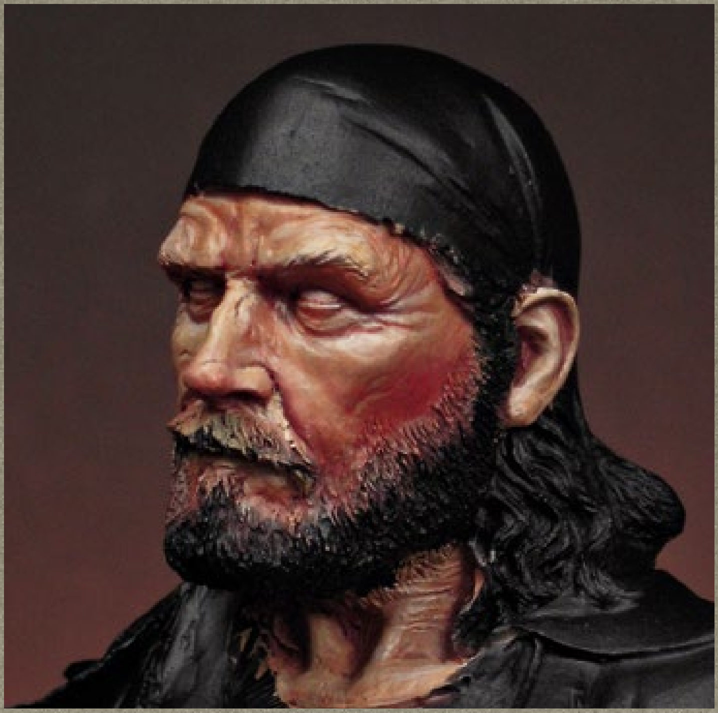
I normally try to do a sketch following the plan I have in mind and then I work over the sketch so I don't have to worry about smothering and blending until later. It is quicker and also more fun. An important thing in this bust's face is that it is non-symmetrical because of its expression, so you have to read the volumes of both sides separately.

With the idea in mind of doing the cleaning up and the detailing with the help of the shades, I started with the Citadel colour Skrag Brown. It's a Citadel Layer paint and I'm going to apply it first as a wash and then concentrated trying to get some saturation in certain areas; in this case, the middle tones of the skin. With this I have already managed to transform the previous overall tonality, which was a bit paler, into a much more bronzed and yellow colour for the flesh.

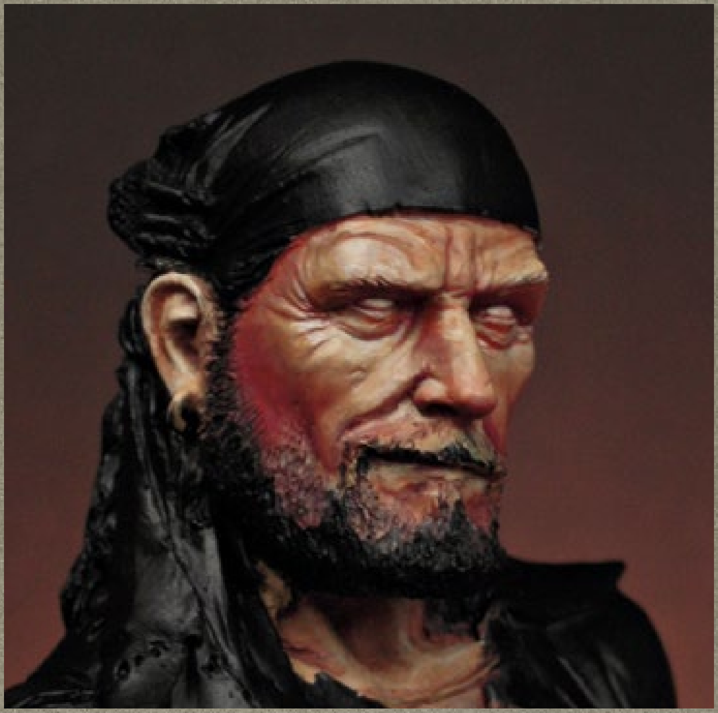




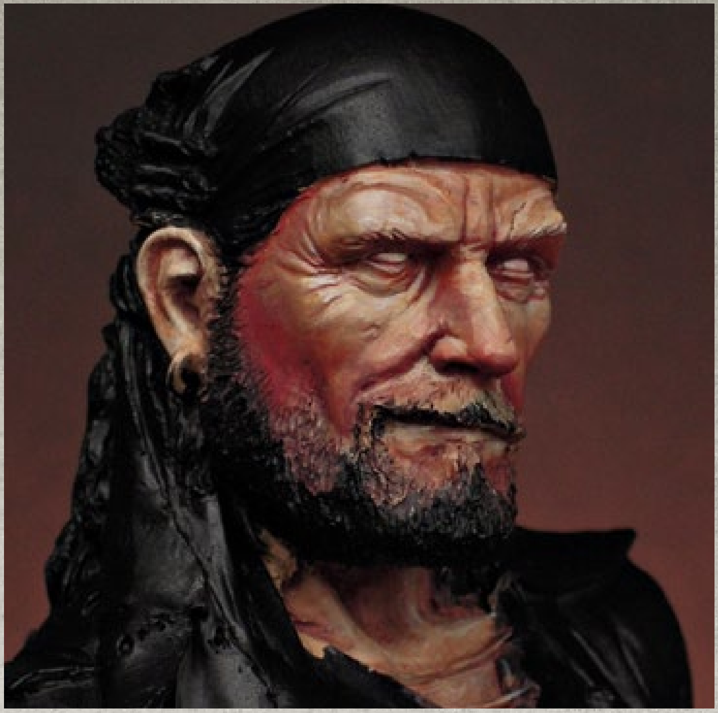
As you can see, first I applied a general wash just to try to transform the colour and then I applied a second more careful wash and followed by the pure colour at some additional points. That initial wash also helped to conceal some of colour jumps in areas that would require some transition work.



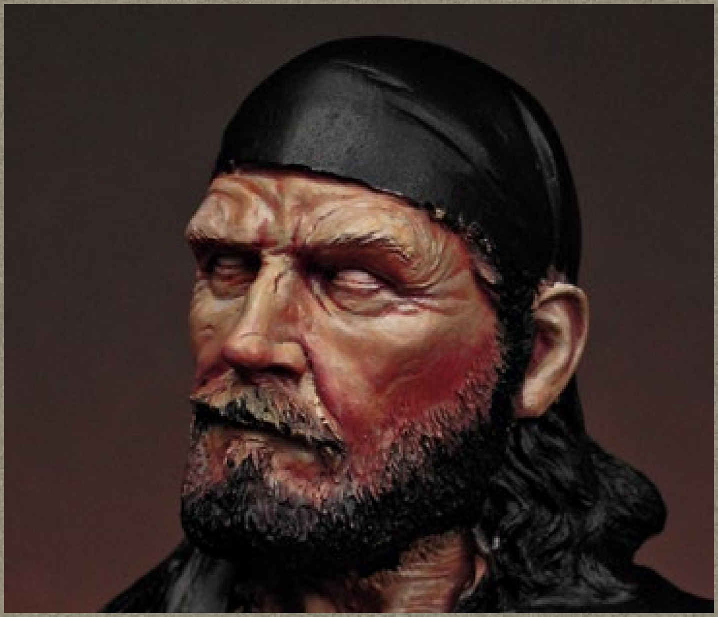
Also in this step I already started correcting and blending some transitions with the base colour that is Brown Sand so everything ended up with a more yellow look than it had at first. All that work contributes to get a greater overall sensation of a bronzed skin tone. I took the chance to create a couple of scars here and there, taking advantage of random stains of the wash, even if I was going to create more effects to give him more personality in the following steps.



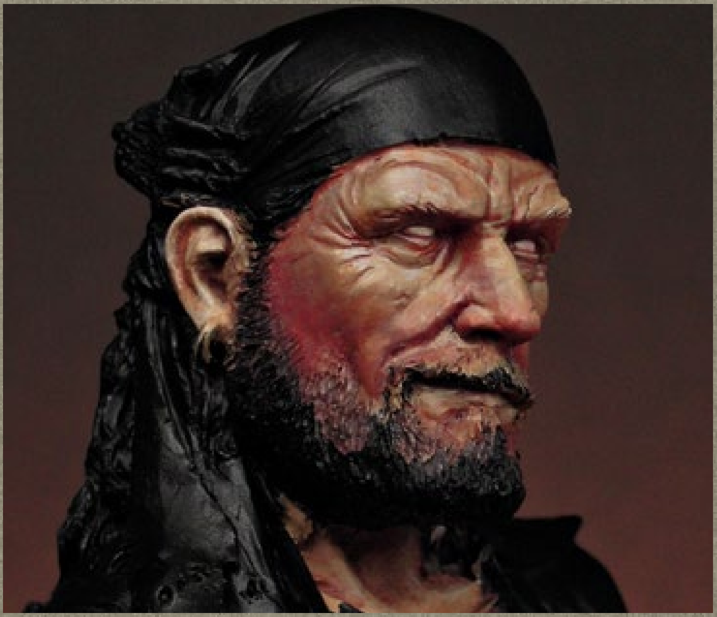
To continue with the reddish part that would add to the impression of a man with bronzed skin, I added a glaze with a Citadel Layer paint called Evil Sunz Scarlet, again very thin. With very little paint in the brush, I applied the glaze on the areas that would typically have some flush. That would be the middle area of the face, the middle tone areas like under the nose, under the cheekbones, under the eyebrows and all those parts. Again, as we continue applying these kinds of colours, I took the opportunity to correct with the rest of the tones here and there with small wrinkles and small transitions.



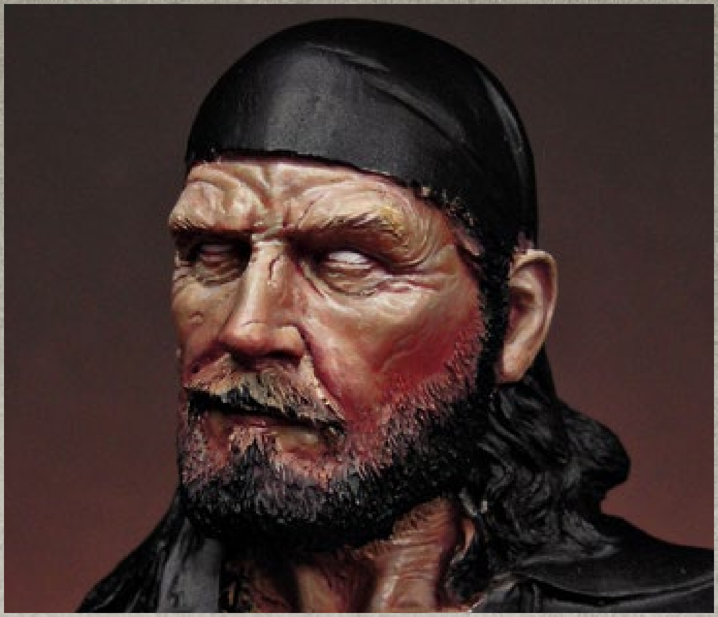
The following step was to add an additional touch of red with the shadow colour that is pure Black Red, but this time under the nose and in the lower parts and lower shadows in the dark corners of the flesh. Again I was marking and pointing out small details here and there; small scars and small touches trying to get the final definition and configuration of the flesh as I wanted it.

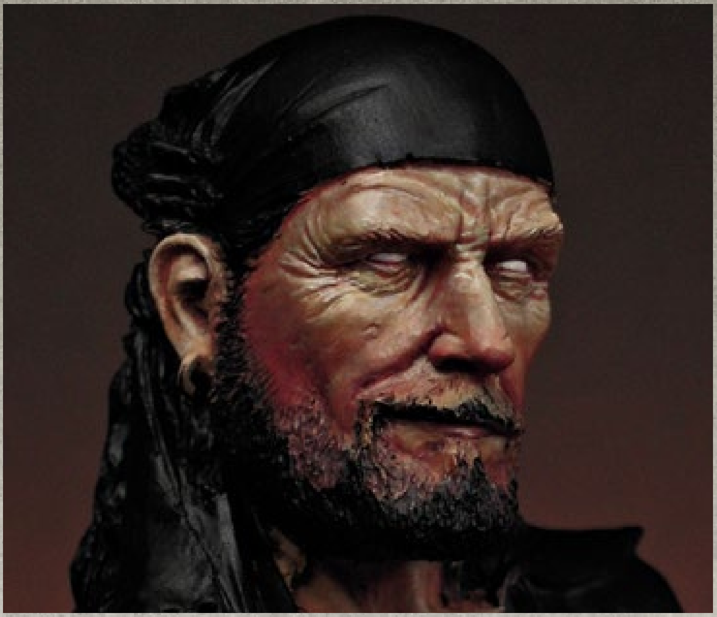


I started adding some green and yellow tones on the upper part of the face to get some grey and yellow that would help to recreate the light of the sun. First, I used a Citadel Layer colour, Nurgling Green, which is a pale light green and applied in the middle areas of the upper zones of the forehead, cheekbones and a bit on the upper nose. This way I made that part a bit greyish and I attenuated a bit the redness in those areas in a more realistic way.

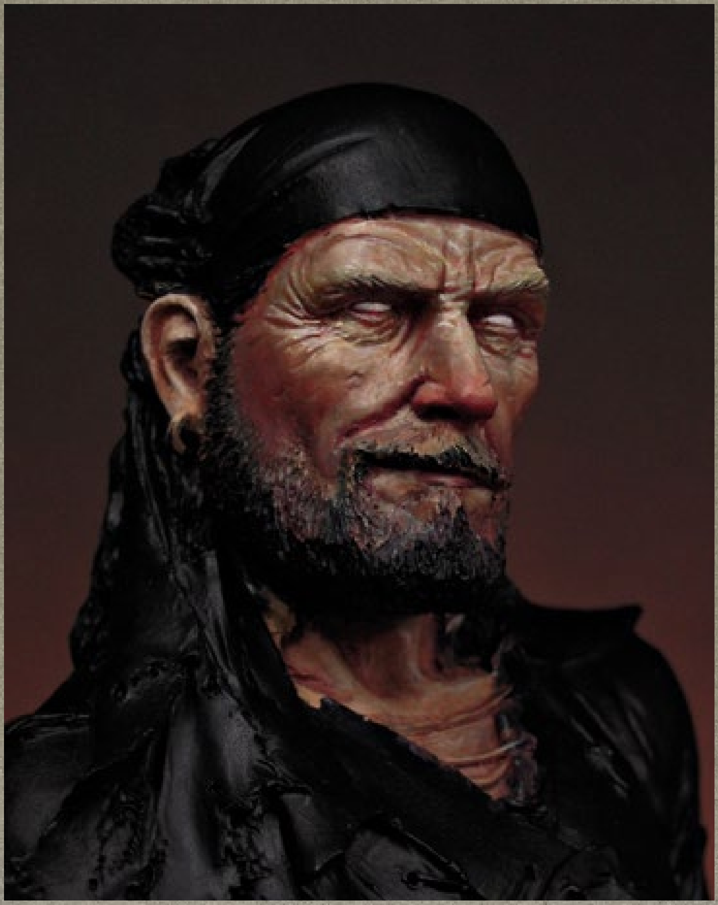


I then applied a bit of Death World Forest, from the Citadel Base range, very thinned, to the darker areas of the previous zones that are on the forehead and upper nose and cheekbones, but I'm going to apply it in the darkest shadow points. This way I accentuate a bit more the grey/green touch and also the suggestion of a 3 dimensional effect. It also helps to blend all the previous work, because the wrinkles in that area are much more abundant, but have less contrast.



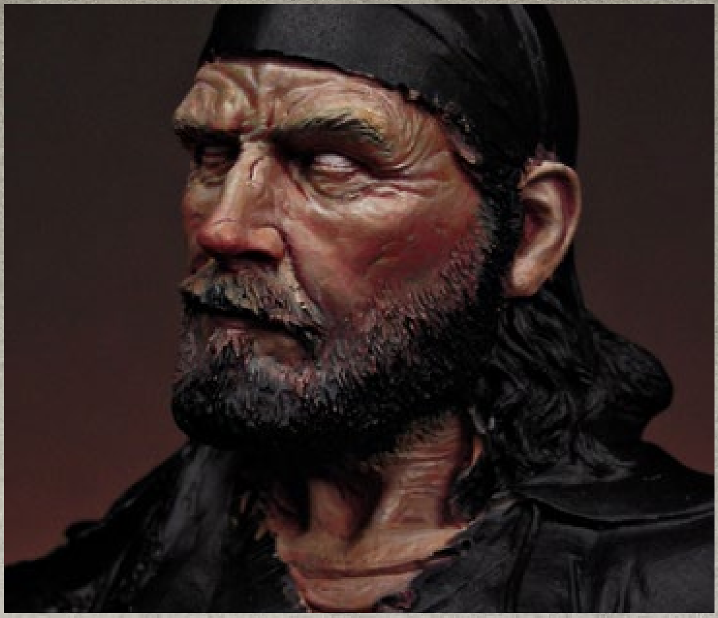


I applied a bit of thinned Ice Yellow by Model Colour. With this one using very thinned and careful small brush strokes, I enhanced the highlights of the upper part of the face, including all the small wrinkles and little scars on that area of the upper forehead, upper cheekbones, the lower eyelid and the bridge of the nose.

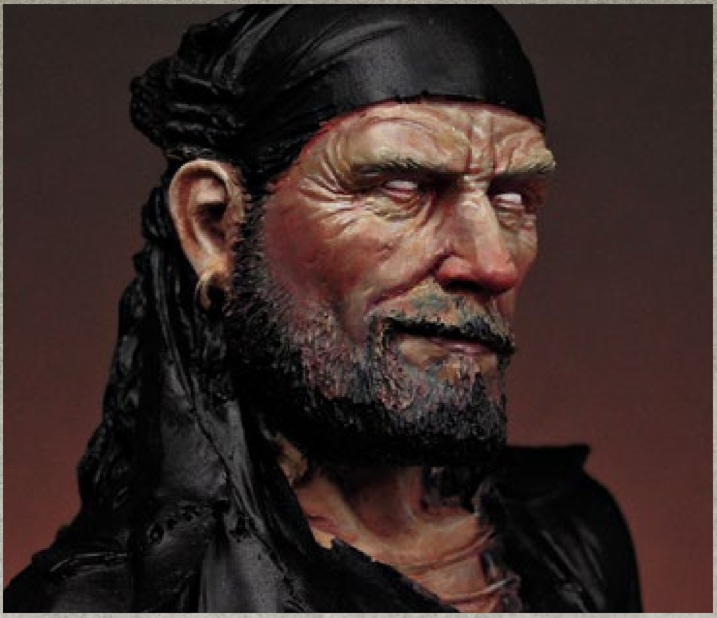


Another colour I was going to apply in the face was blue, with a couple of different shades mixed with the basic colours that I've used in the skin in order to create a five o'clock beard. In this case, as the character has a full beard, what I did was to use these colours to disguise and help to blend the parts of the flesh where the beard starts to grow. Sometimes people paint the beard of a figure in a very defined way, but in real life is not so easy to distinguish where the beard really starts; even more so if it isn't a really well groomed beard.

First, I used Citadel Sotek Green, which is a nice turquoise like colour mixed with a bit of the Brown Sand tone I used for the basecoat and applied it in the middle tone areas of the volumes of the lower part of the face (the starting part of the beard area and all areas around the mouth).



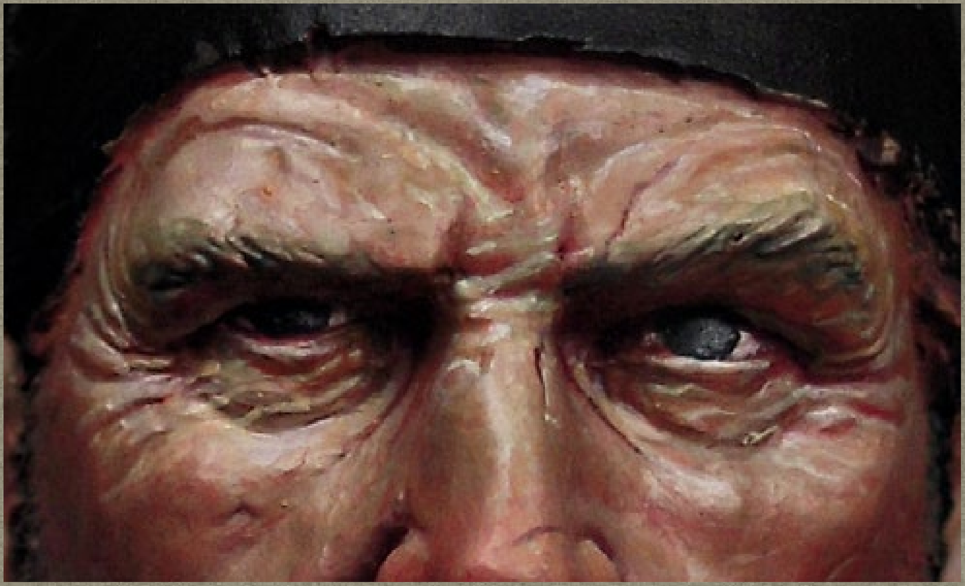
After that, I repeated the same process with another Citadel colour named Incubi Darkness which is a very dark blue green colour; this was also mixed with the basecoat of Brown Sand, but this time only in the shadow areas of those same volumes.

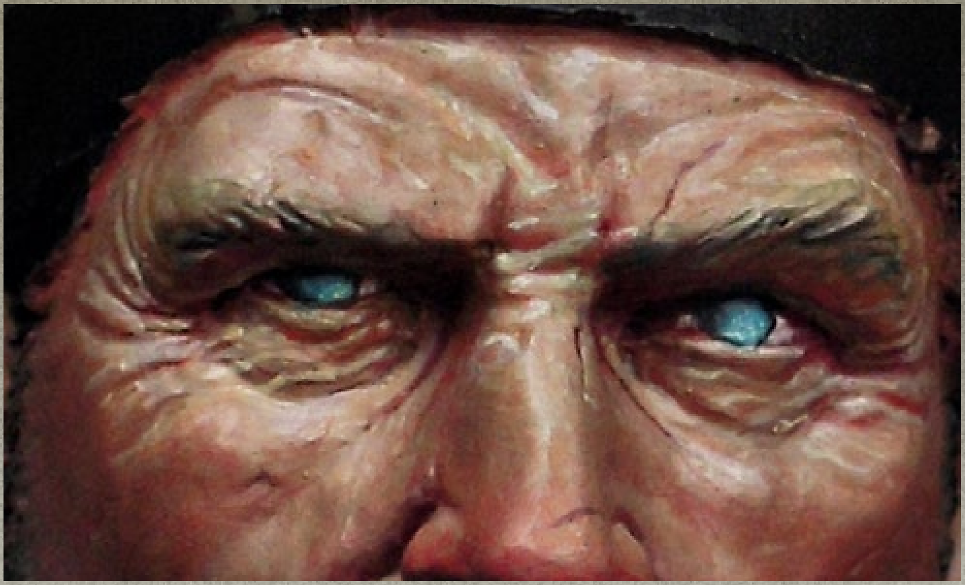


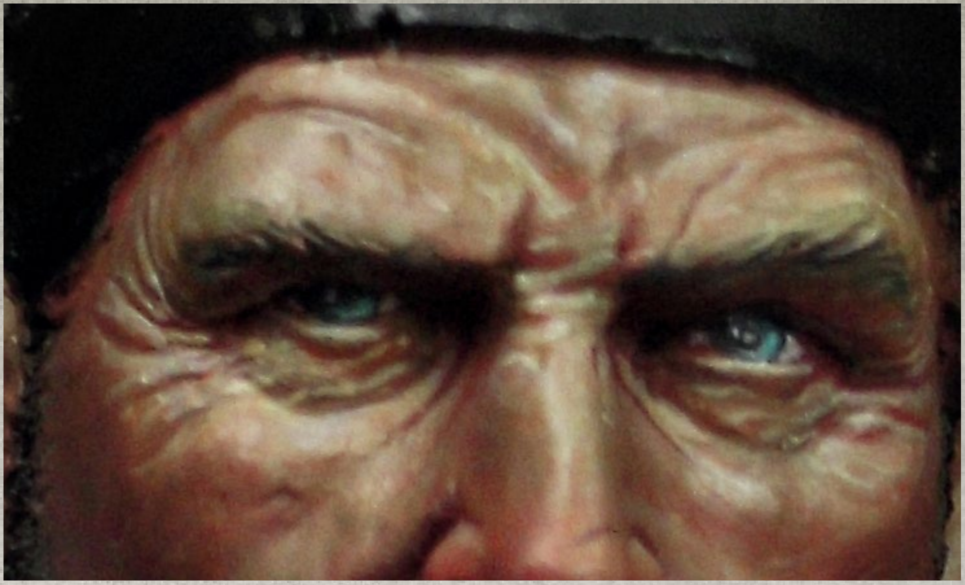
Before finishing the rest of the small flesh areas on the ears and the chest, I decided to paint the eyes and basecoat the hair because I wanted to frame the face so I could check (more or less) the final look before deciding if I would apply any additional colour or touch-ups.

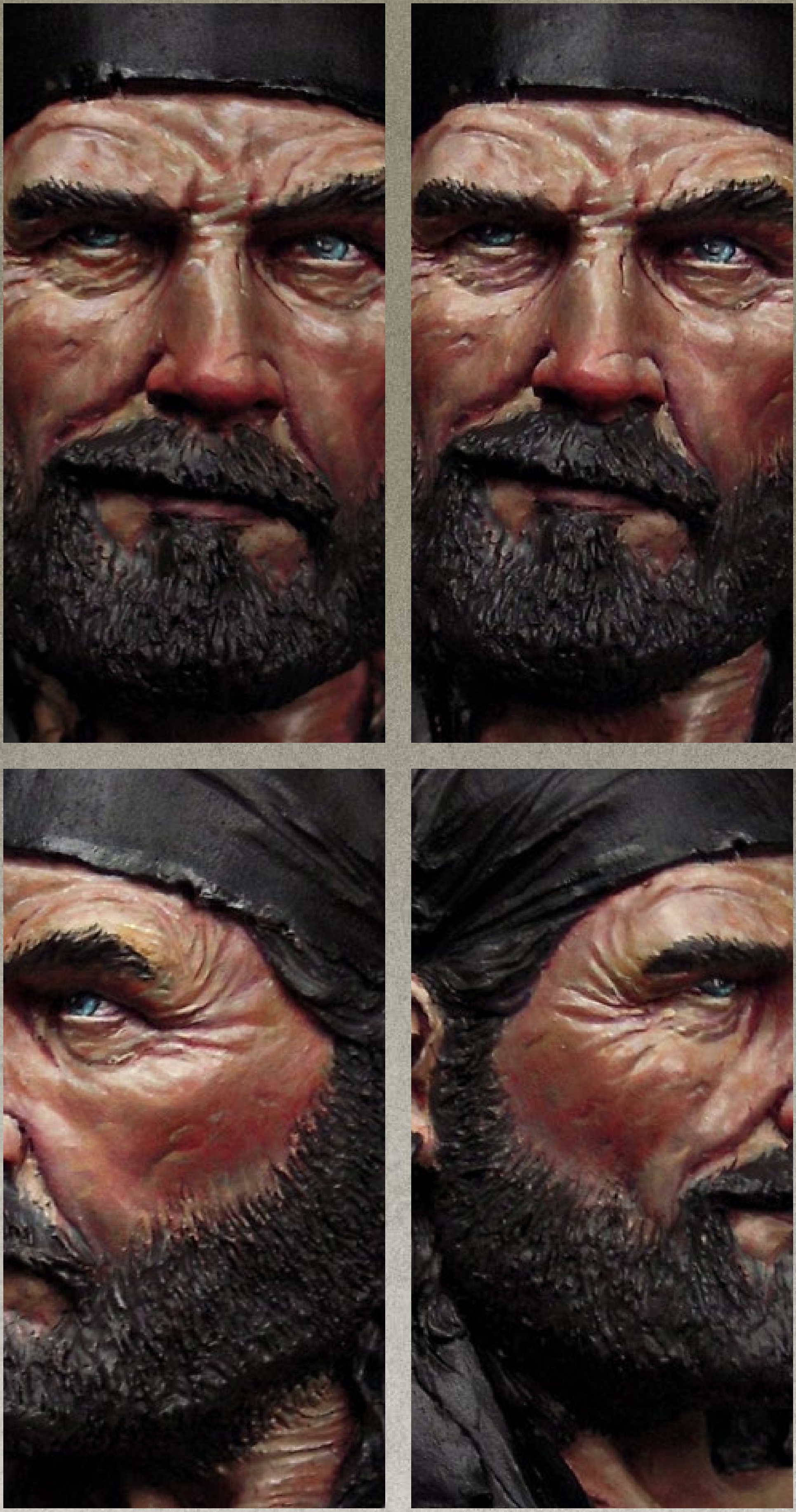
Eyes

For the eyes, I used the same blue colours that I already have used in the beard areas. For the base of the iris, I used Incubi Darkness with a bit of Black. Then I highlighted it with Sotek Green and a bit of Ice Yellow, using some Pale Light Flesh for the final highlights. Finally, I added a black dot and a white dot to mark both the pupil and the reflection of the eye.









Facial Hair

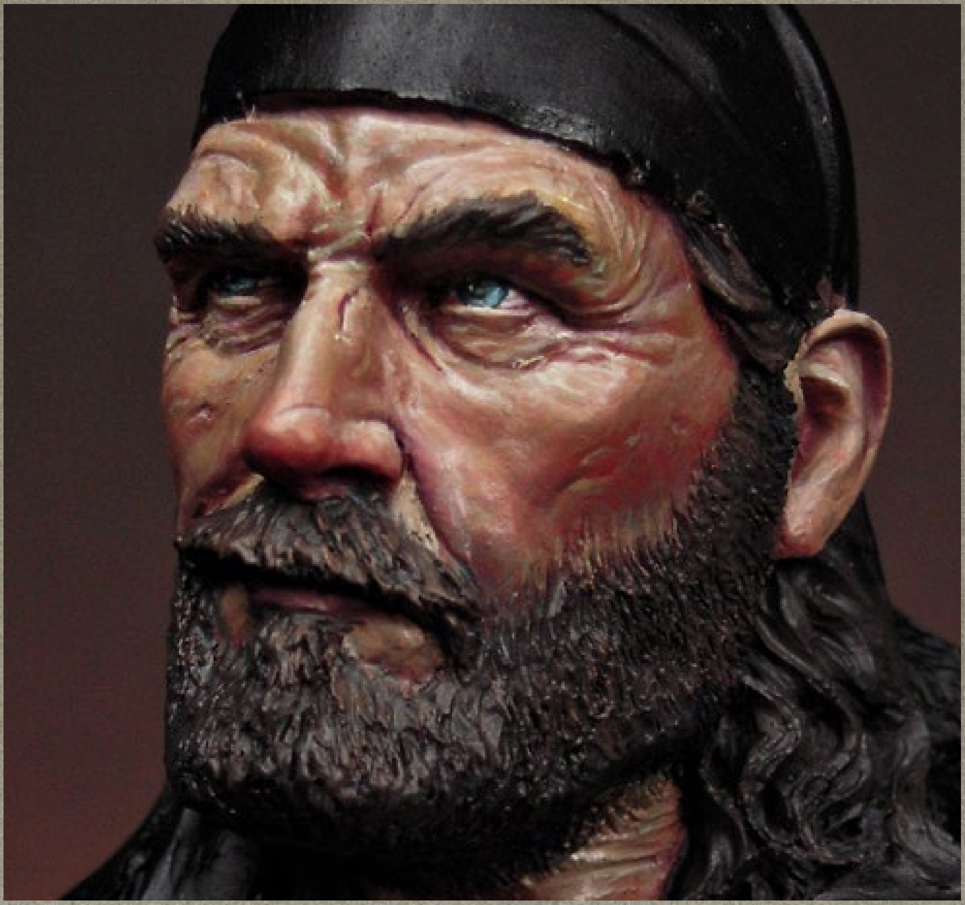
In order to frame the face, I applied a preliminary basecoat on it. For that purpose, I used a Citadel Layer colour, Gorthor Brown, which is a pale brown color, mixed with a bit of Black. The final result is a dark brown grey colour.

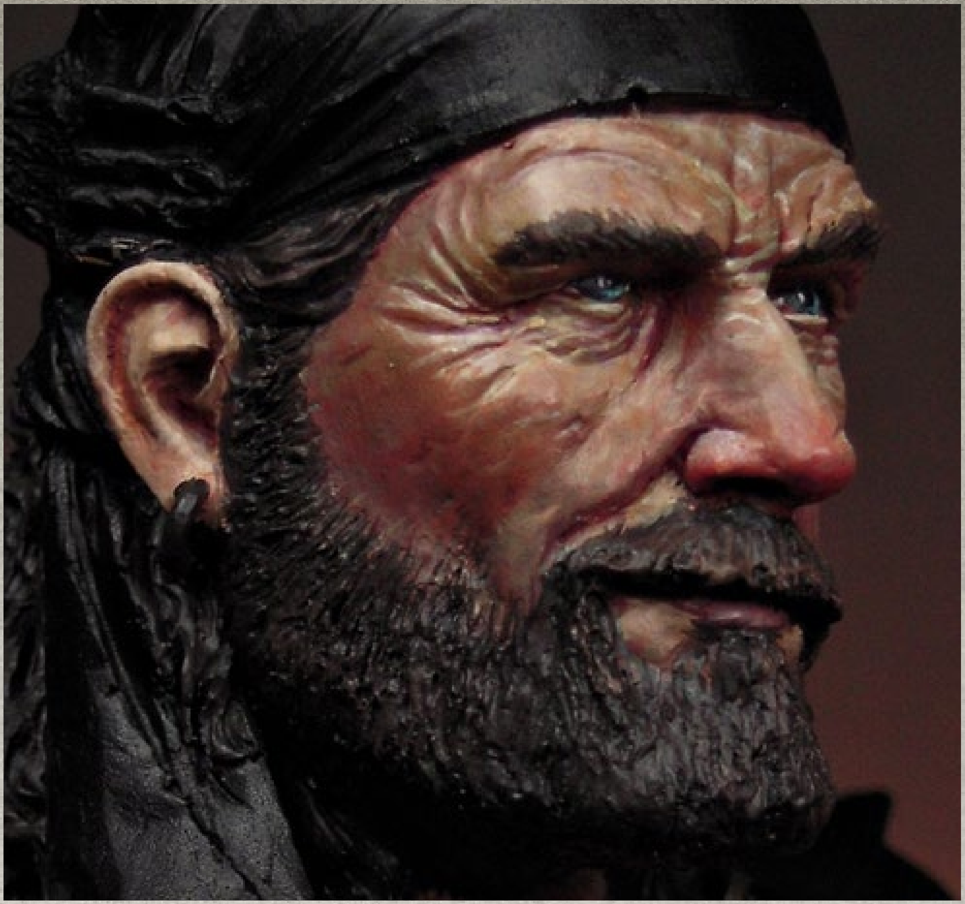
With the face framed, I made a quick revision of the whole thing and added a few small corrections--a few deeper shadows with Black Red and a bit of Black and mended and polished here and there the whole area.

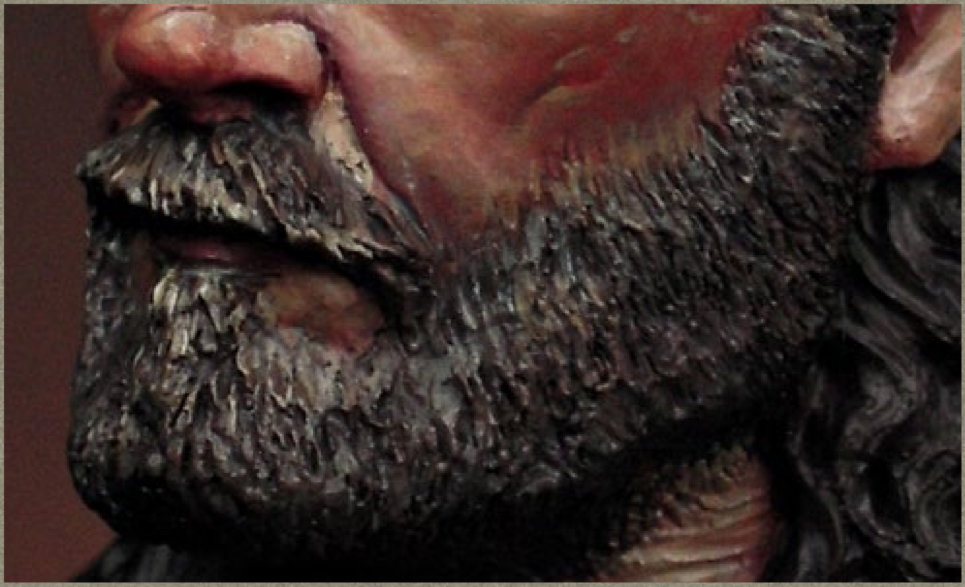
After that, I painted the ears and the chest. For these areas, I used the same base colour as the beard to simulate a bit of hair on the chest and then I painted the rest of the basecoat of the hair in order to start working on the whole area in the following steps.

Hair

The basecoat for the hair was a bit of Black from Vallejo (or any other one you have around) and a Citadel Layer colour named Gorthor Brown. I started working the area with a highlight of pure Gorthor Brown.

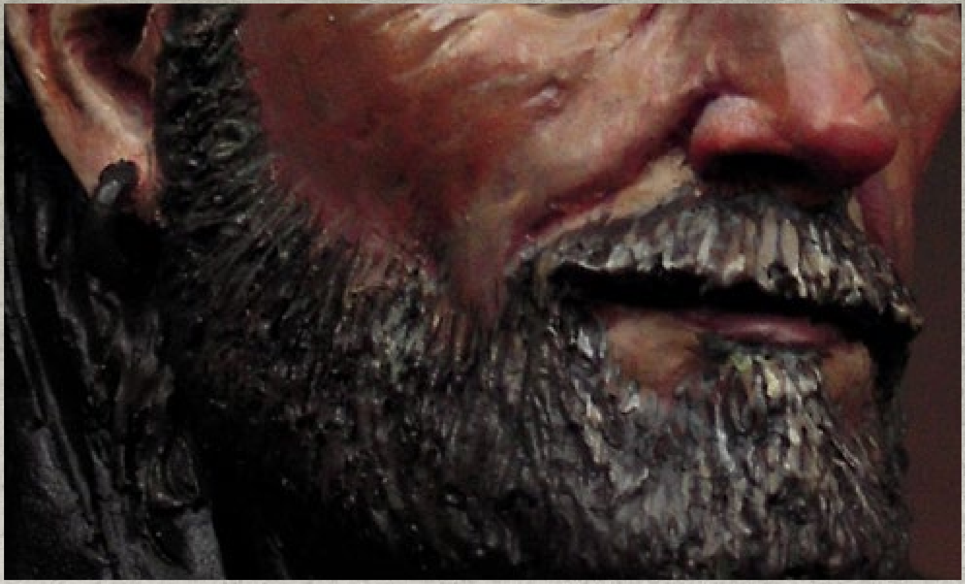




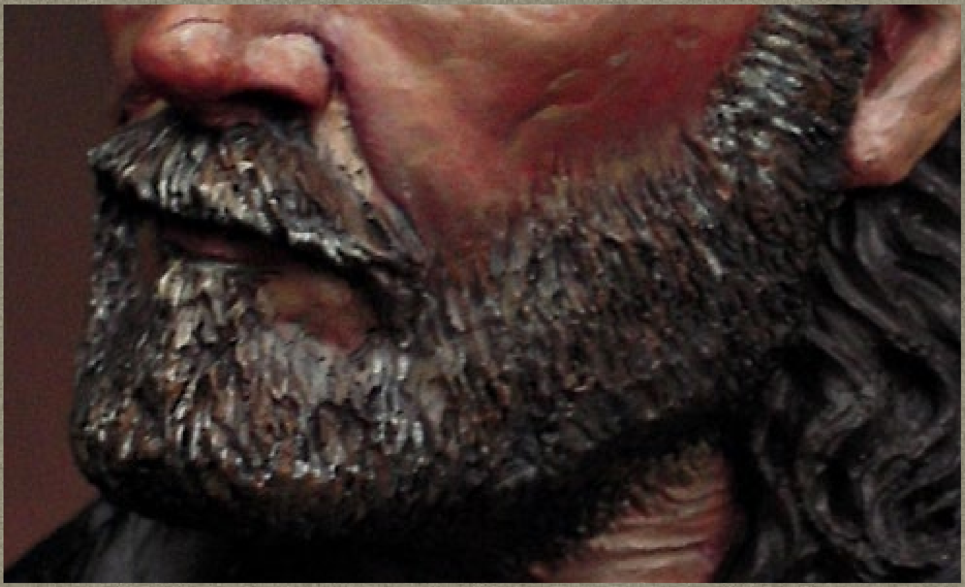


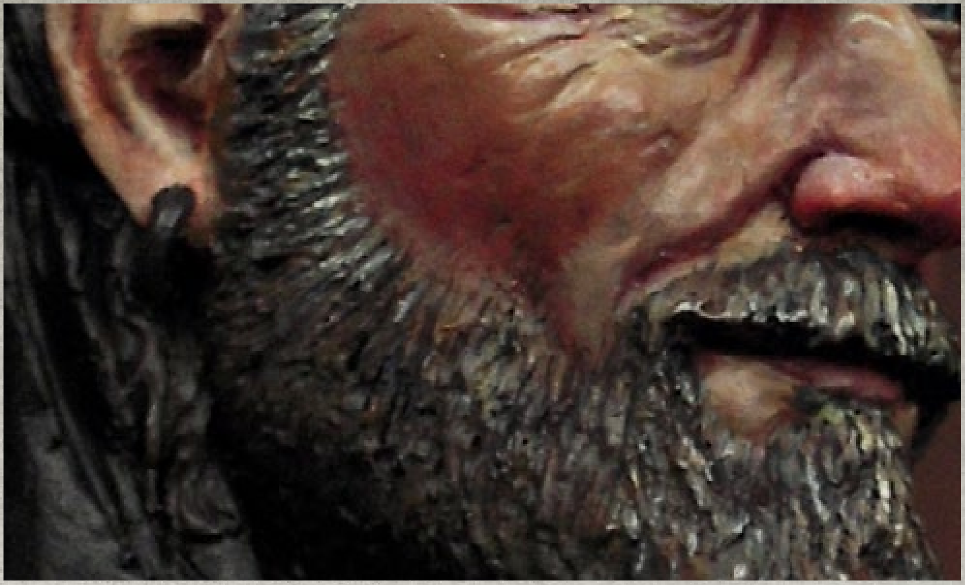
Facial Hair Part 2

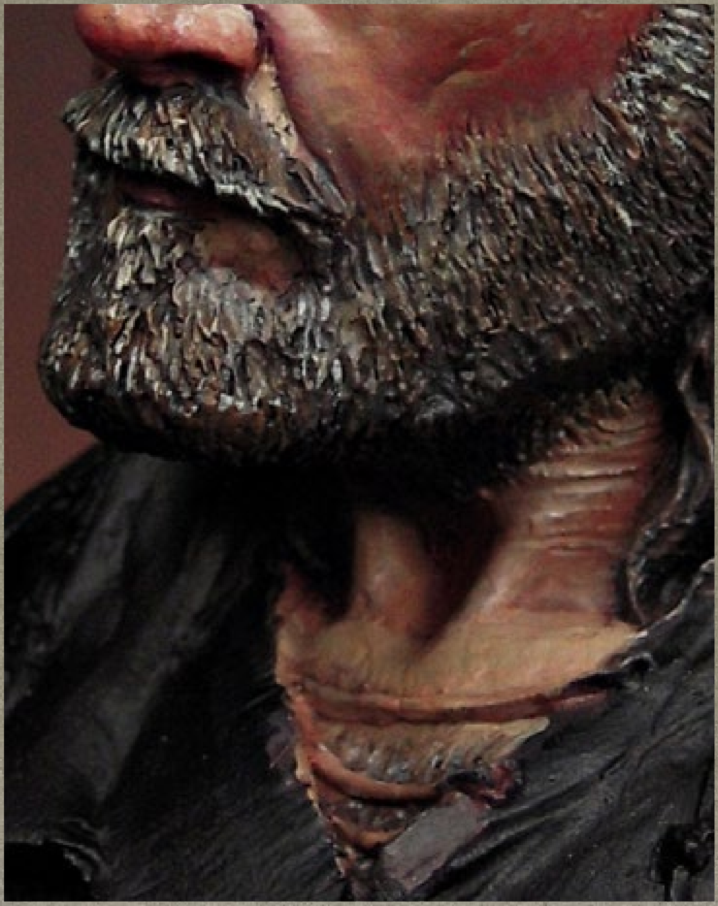
Then I decided to concentrate my efforts only on the facial features for a start. After applying those preliminary highlights with Gorthor Brown, I started picking out single hairs in the highlight areas, using an array of light colours that like Nurgling Green, pure Gorthor Brown and pure Ice Yellow. This way I started creating the sensation of small patches of grey hair in the right areas that should logically appear in that way on a seasoned veteran.

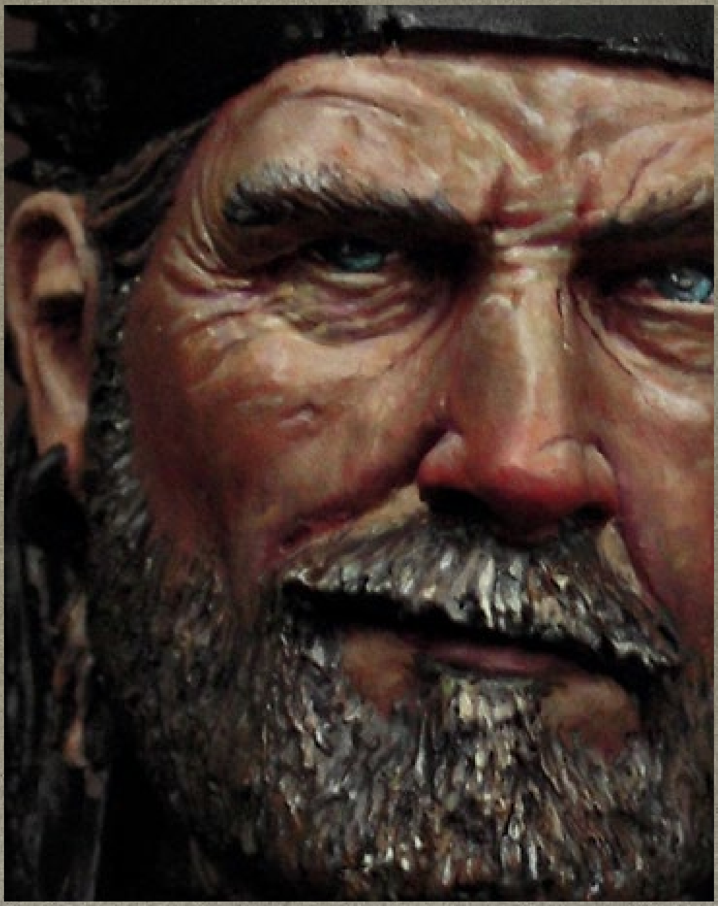


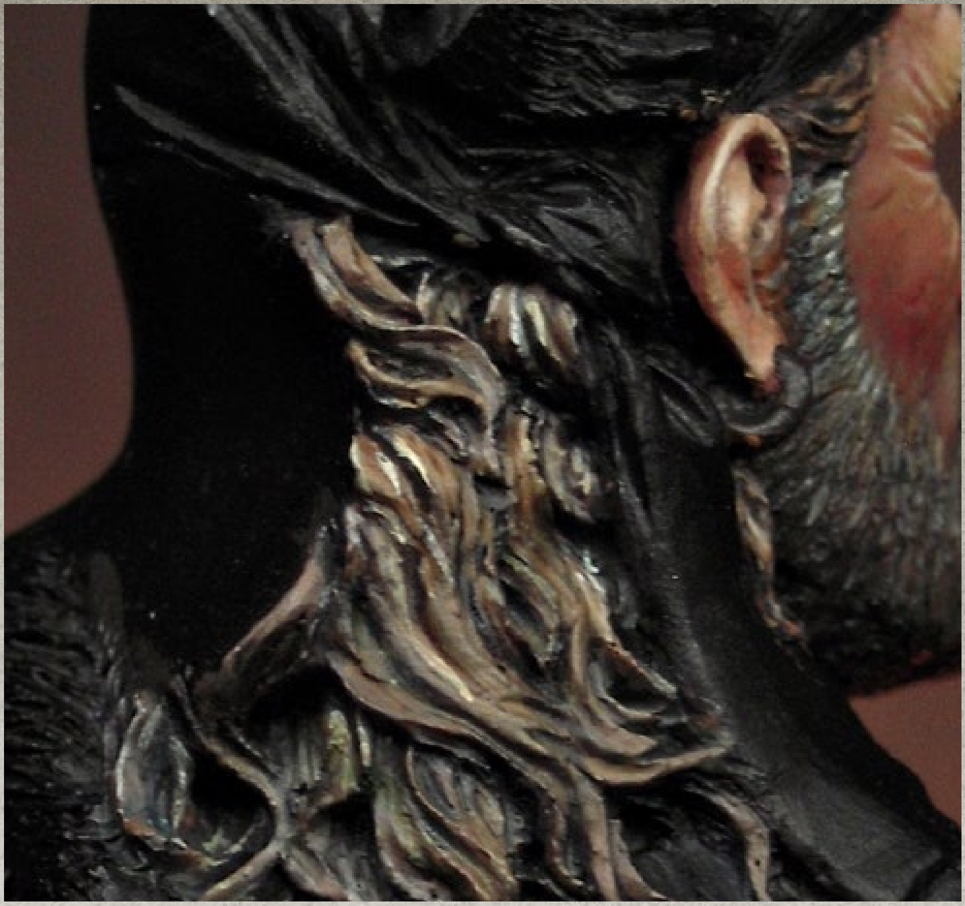
After an initial application of these colours, I also applied some Skrag Brown in random spots in the flesh/beard transition area. That was the colour I used in the first place to make the skin tones a bit more bronzed and it helped to further integrate the beard with the flesh. Also I applied an overall wash with Incubi Darkness, to blend the whole thing with the five o'clock beard tone. This way I got the impression of selected areas with touches of grey hair, but at the same time the effect is integrated and harmonized with the rest of the face.











This process can take as much time as you decide; correcting details here and there, enhancing or concealing the tones as desired. It's up to you if you like it to be more grey haired or more brownish, paler, lighter or darker. It depends on the look you want for the hair.

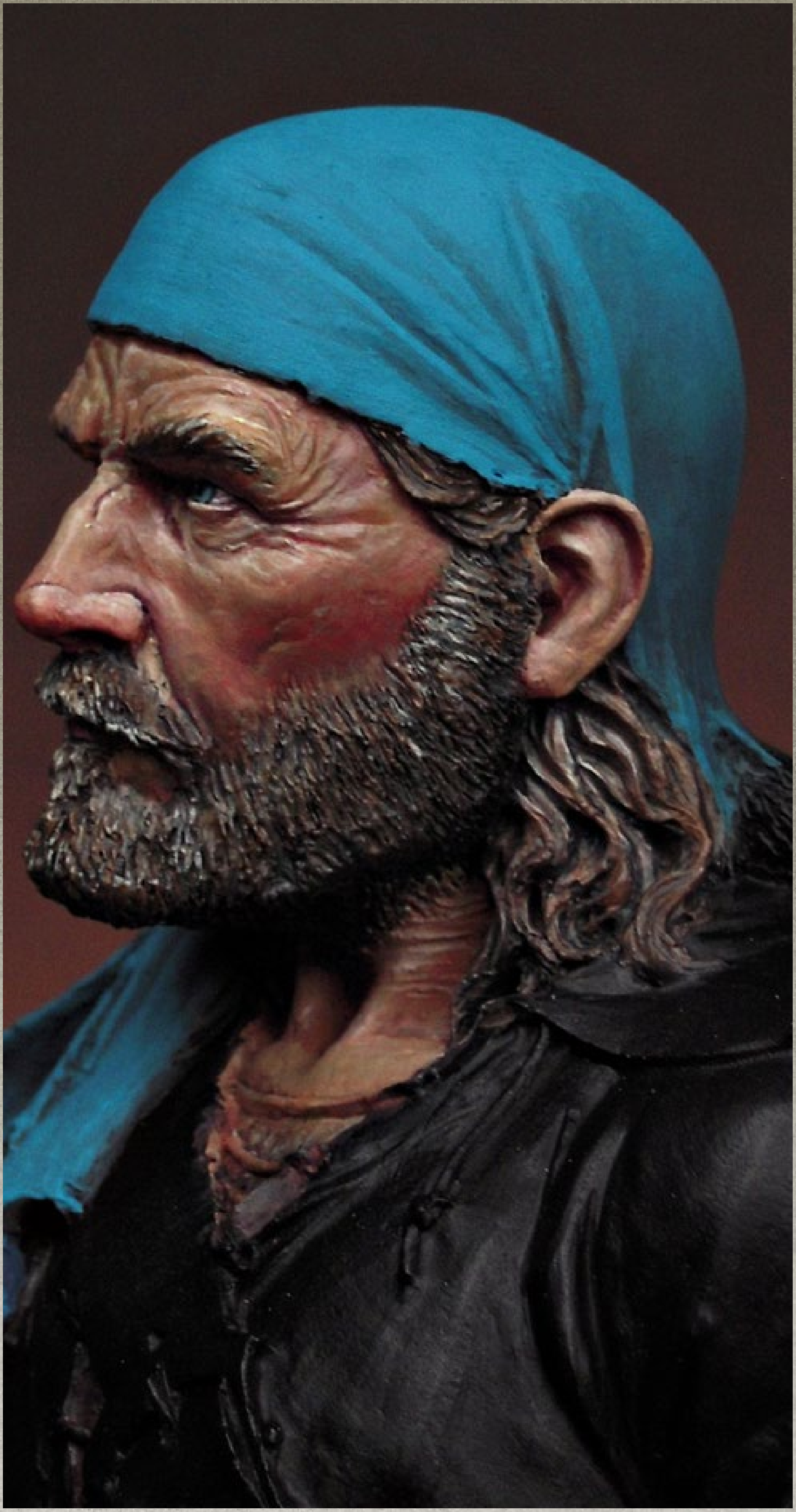
After the beard and eyebrows, I painted the rest of the long hair with the same tones before starting with the following area. Because of the bandanna, there is not too much hair visible and it is going to be partially covered by the monkey at the end.

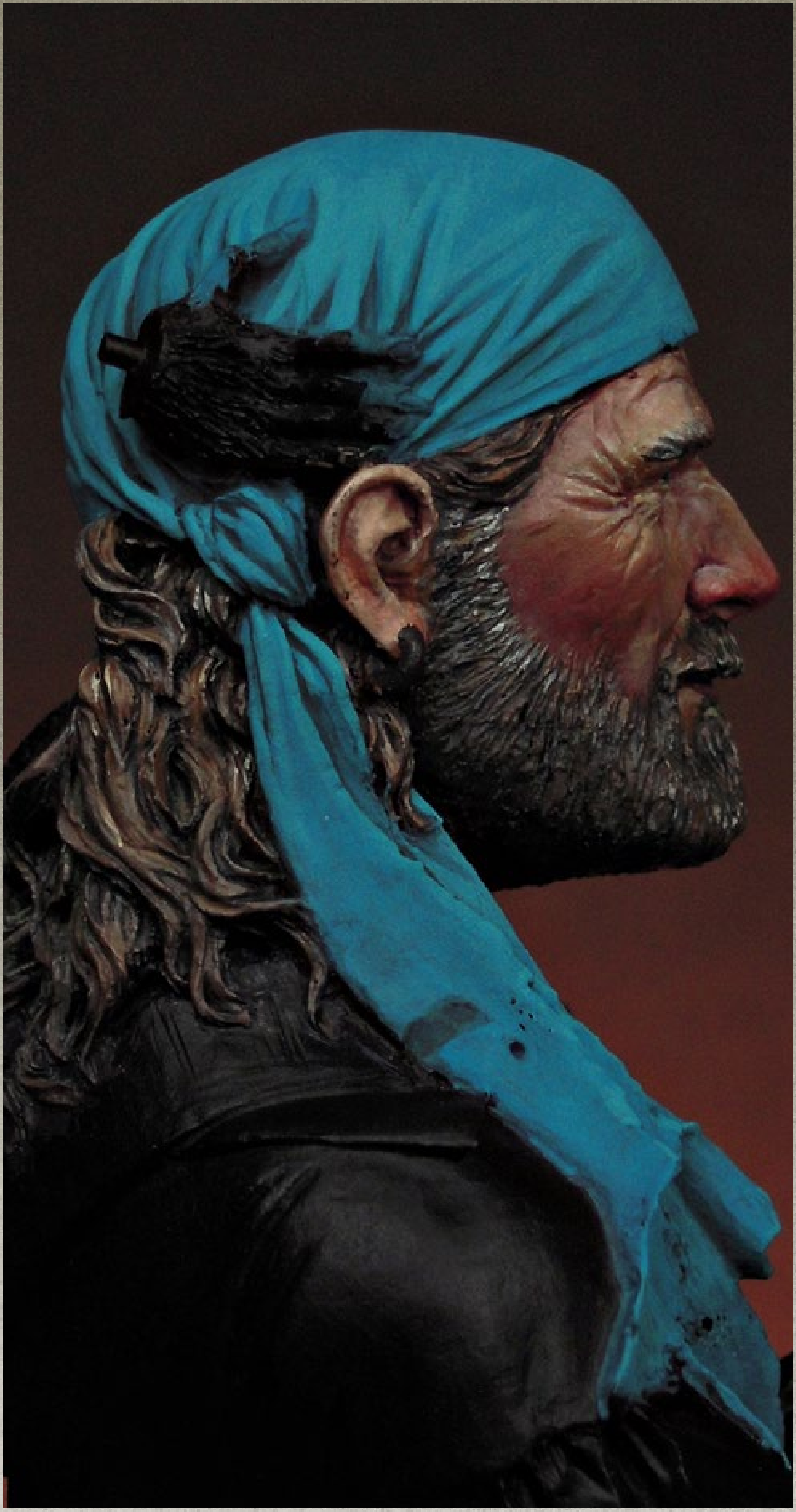
Bandanna

After finishing the hair, I decided to focus on the bandanna that the pirate has on his head. It is an elaborate part that I wanted to cover with freehand designs so in order to make my life easier, I didn't glue the monkey yet. I wanted to do a light turquoise bandanna with an elaborate paisley decoration. Paisley is a kind of design which originated from Persia in the XV and XVI centuries that became really popular shortly after. I have decided to choose that option for the pirate, because is quite exotic and adequate for a guy who has seen a lot of world. First, I started with a basecoat of Scalecolor Adriatic Blue, which is a light blue with a bit of a turquoise tonality.

After painting the basecoat, I applied an overall wash in order to darken a bit the shadow areas of the folds and also the imperfections that it has on the lower side.
For that purpose I used a mix of Scalecolor Red Leather, a bit of Scalecolor Cantabric Blue and a bit of Adriatic Blue in order to create a deeper and greyish tone. With it, I applied first a wash and then I persisted in the wrinkles and folds until I had marked the shadows in the usual way I would do in any other cloth.

After applying the wash and that first shadow, I recovered the basecoat in the highlight areas with pure Adriatic Blue.

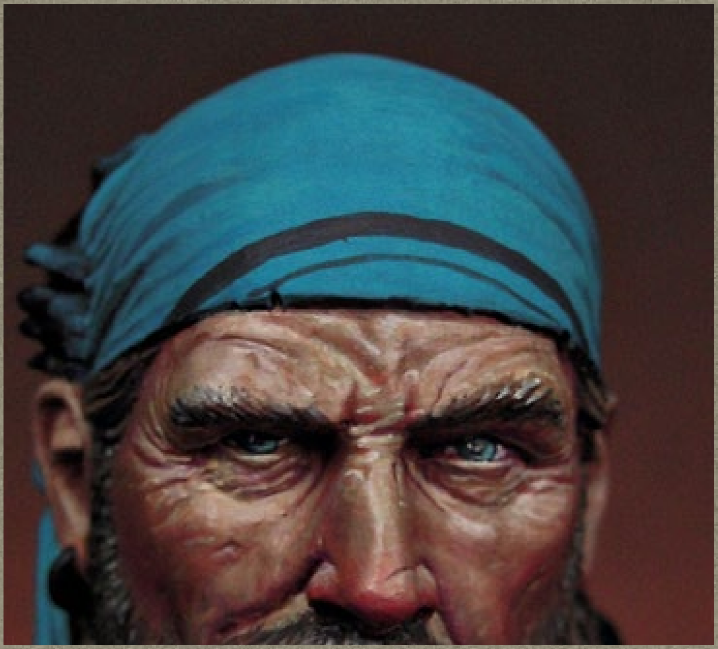




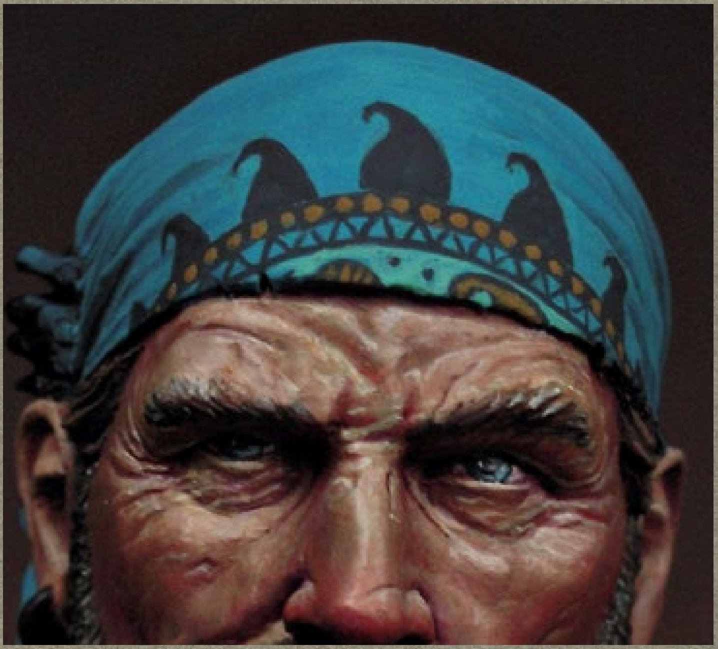
I also applied some highlights adding a bit of Scalecolor Caribbean Blue to the previous colour. It is a much lighter and warmer tone.

I didn't try to be very clean in the transitions, because the entire bandanna was going to be covered with the paisley design, so it would have been a waste of time. I was going to clean any imperfections after finishing the painted design.

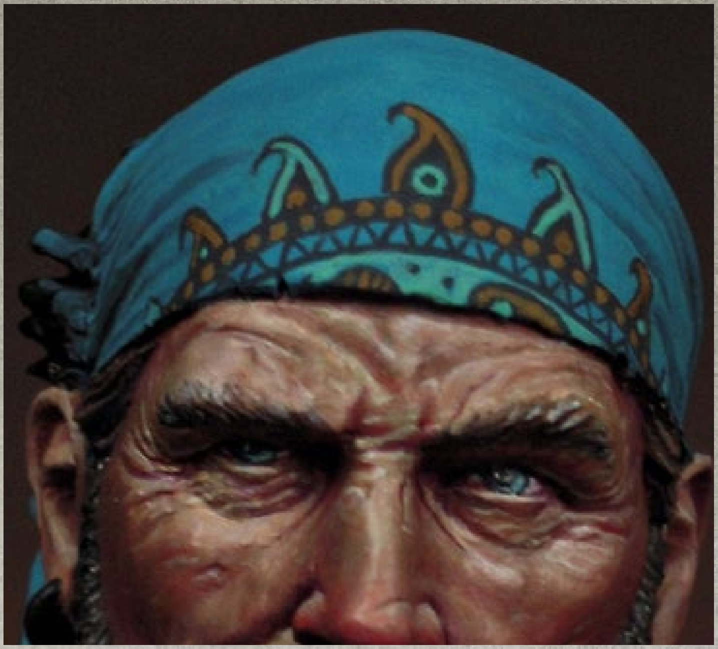
After the basic work of highlights and shadows in the bandanna was done, I started with all the freehand detailing. This design is completely random, so the trick is to check lots of sample designs and pick the elements that suit your idea. I started from a well placed first design and then proceeded to add more paisley designs, small dots, flowers and things like this in an apparently random pattern. But, in reality, what I was doing was to take advantage of the diverse folds in order to create a painter friendly, yet interesting and nice development.



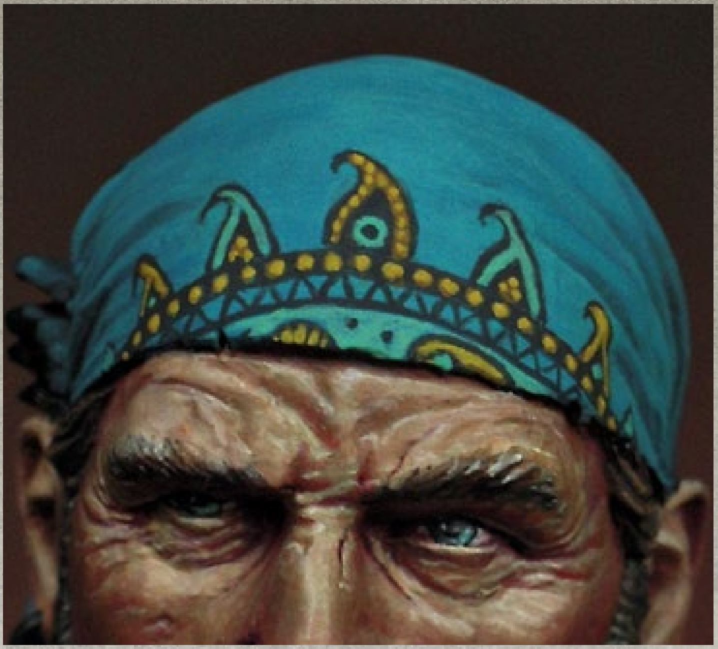
I started with a line, a division in the bandanna that conveniently crosses the forehead and also a thinner second line underneath. The colour I used to trace these lines is the same dark tone I used for the shadows.



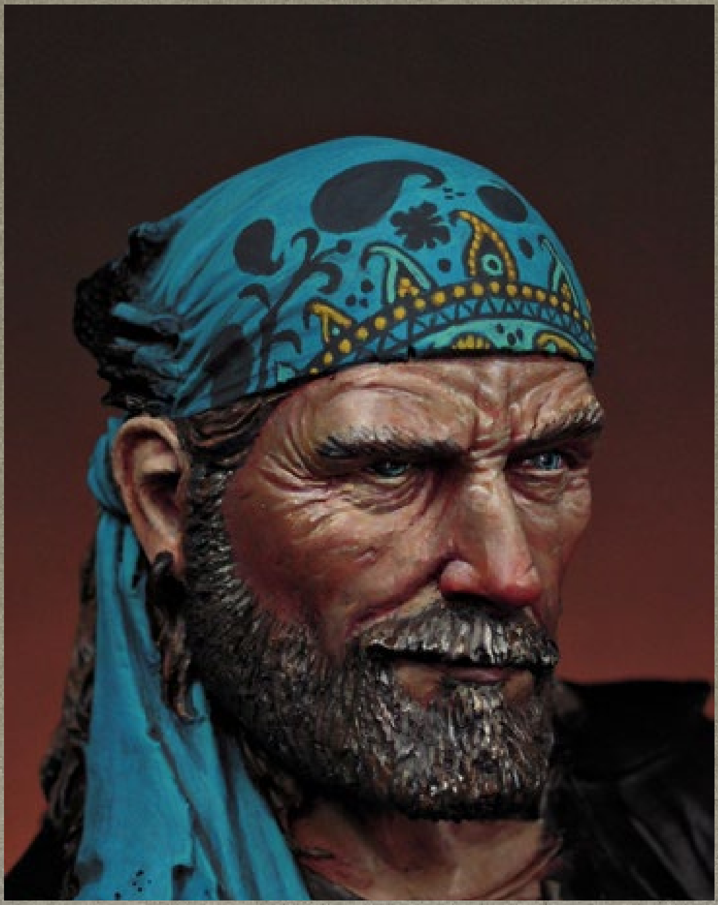
I planned to frame all these elements with this dark colour to make them stand out from the background, which would always be lighter than that. So, I created these two lines and then I decorated them with additional elements, some of them following a pattern, some random. I also started adding some yellow decorations and areas of a lighter blue tone.

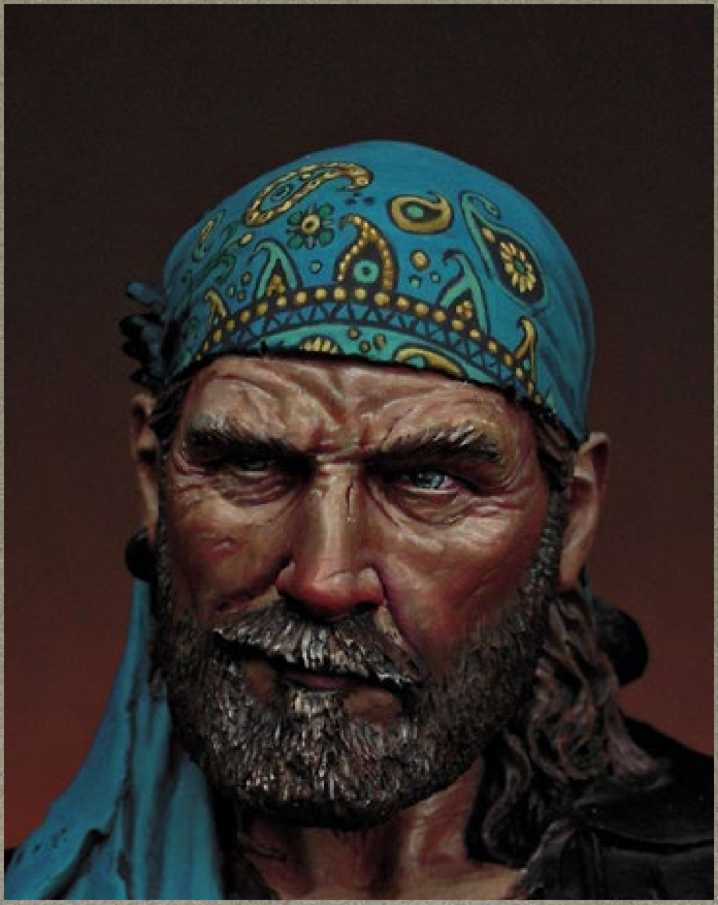


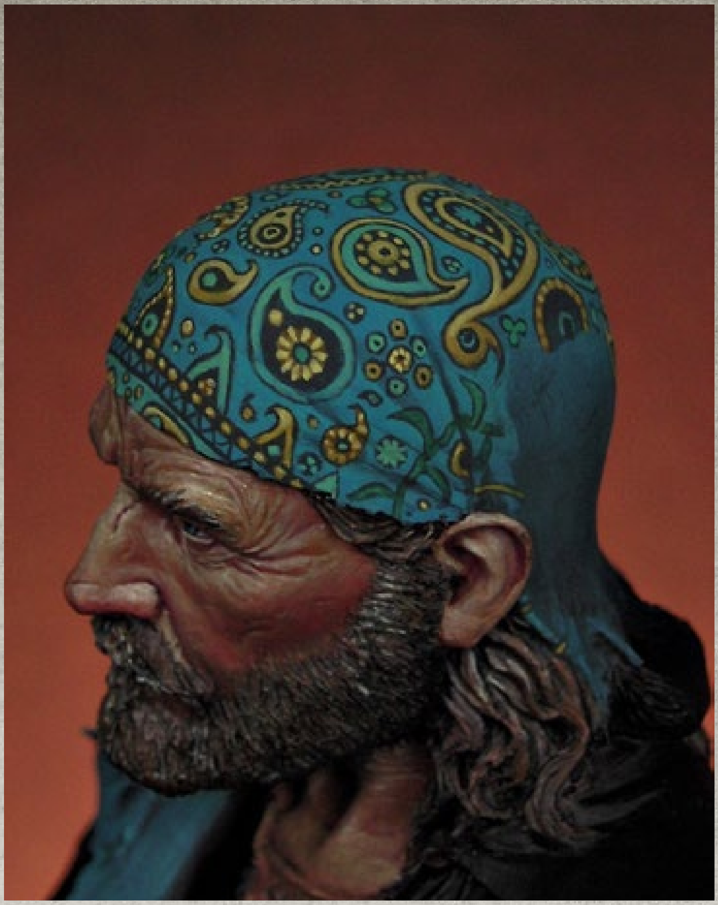
Yellow and turquoise always make a nice combination to the eye. After that initial design, I started adding decorations in the upper part of that line in the form of half paisleys that will be decorated in the same way.

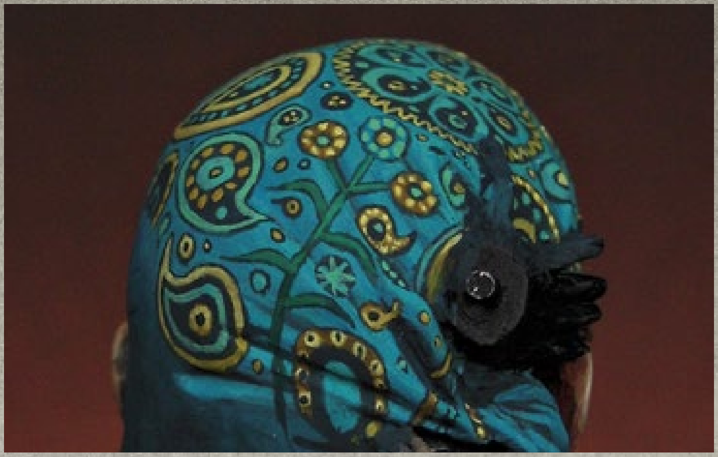


For the basecoat of the yellow I used Scalecolor Arabic Shadow, a kind of khaki tone, and for the highlights I used Sol Yellow and Tenere Yellow, both from Scalecolor. These two will enhance the highlights of the yellow parts. For the light blue tones, I used pure Caribbean Blue and a bit of Tenere Yellow for its highlights.









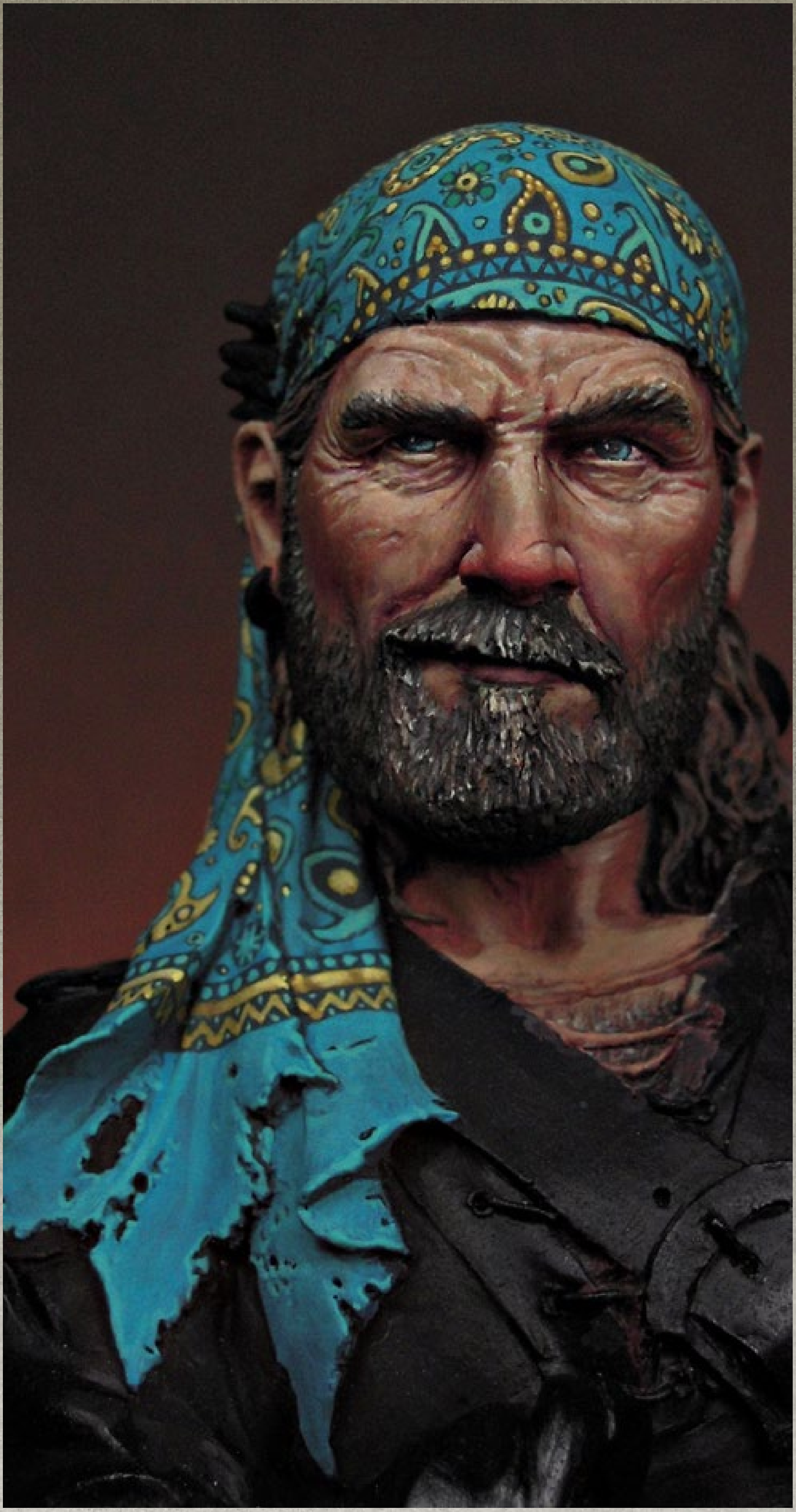
With this palette, I kept on decorating the bandanna working in sections, starting at the front and adding more and more elements until I had covered all the visible areas. Also I added green elements at some points in the form of stems with some small leaves that would be painted with Boreal Tree Green from Scalecolor, adding Tenere Yellow for the highlights. Of course, the part in which the monkey joins the head doesn't have to be painstakingly painted. It's pointless to paint that because it gets covered. It's not a bad idea to check how much of the bandanna the monkey actually covers, so you save some effort.

After painting the whole head, I painted the side of the bandanna. There I created a division separating the upper decorated part and the lower flat part of the cloth without any design, because that area has the torn bits which I wanted to give a different character.

I still needed to add some dirt and staining to the bandanna that would help unify the design, but I was going to do that in a later phase.

After finishing the bandanna, I realized that as the shirt was going to be painted in light tones and the hair and the beard also had some light tones, I needed to tone down a bit the bandanna. I added a couple of washes of the dark blue colour used in it to darken the whole thing. After that I was ready to paint the next step, the monkey.

That's all for now, we'll continue this tutorial on page 122.

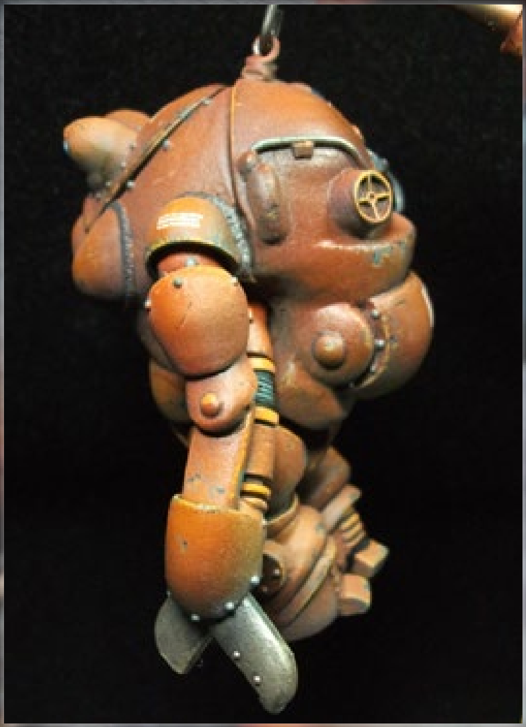


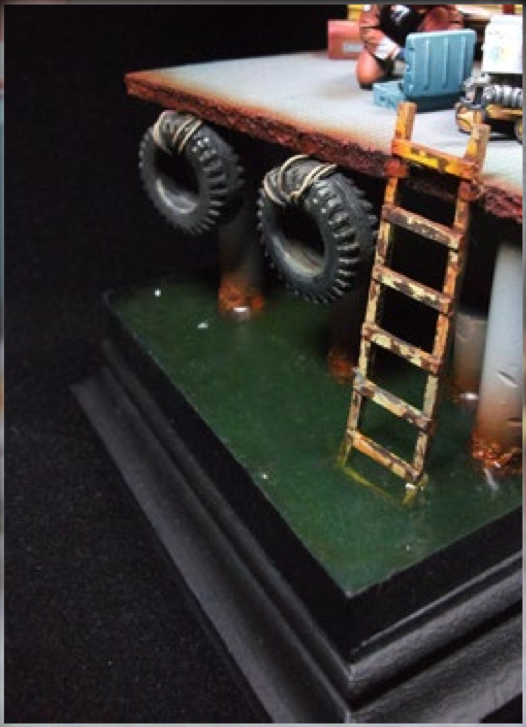
Mr. Krab

Javier Molina (Dragonsland)

My favourite part of the hobby is dioramas and vignettes; there are lots of aspects to this hobby and I think, without a doubt, this is mine. I feel more comfortable telling a story and with such a rich industry. I am always able to find the materials, figures and accessories I want.

For this scene, Mr. Krab, I wanted it to represent a loading dock where a worker checks an unmanned mini submarine controls, while a depth immersion suit was hanging from a crane ready for its next mission. The atmosphere I wanted to represent was a bit futuristic, but without excessive technology, i.e., the near future.



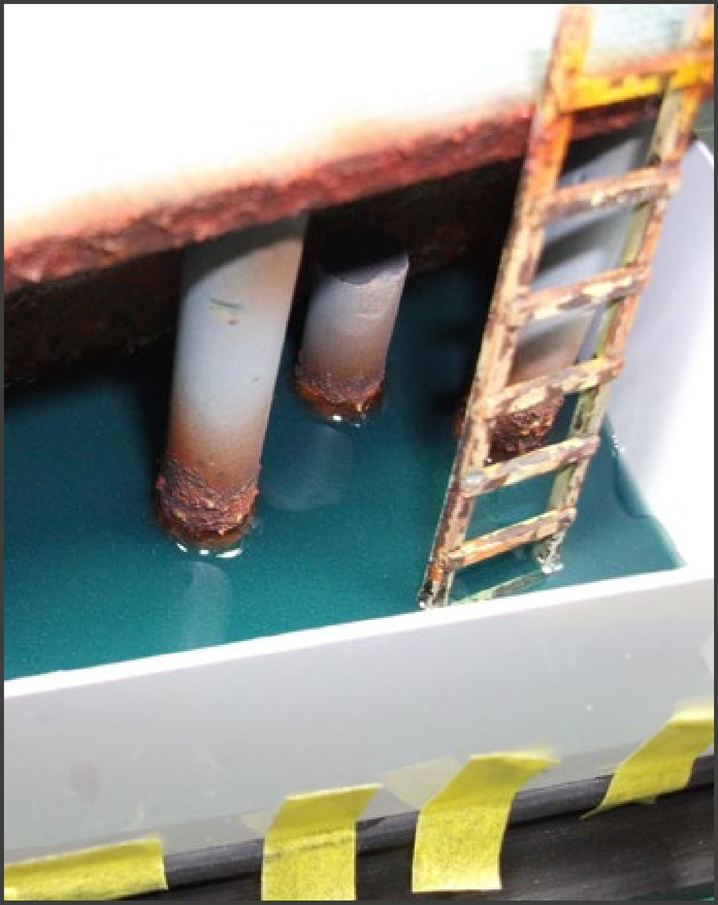


The first thing I do is sketch the scene on paper to check where each placed item will go, so there are no blind spots. This makes sure the scene feels 'charged', with only the necessary elements that will give the scene the atmosphere I want. The base is 15cm long and on this area I had to place the dock, water and office building, so every square centimetre had to be thought out.

The materials I used in the construction are all easily affordable; plasticard, cardboard and parts from other kits that we all have lying around (wheels, cans, bottles, etc.). The magazines were printed to scale on photo paper and cut to size. The vase was a small cat toy and the flowers were modelled using paper and copper wire. For the water, I used Artificial Water by Andrea Miniatures, which gives a very good clear finish.

The figure of the mechanic is by Royal Models; the suit model is by Martin Hille and purchased from a store in Berlin. The figure of the cat is from Mantic and unfortunately I can't remember the company that makes the small submersible, because I bought it at a model show from a garage kit company. I apologise to the maker of this, if you recognise your piece please say so; it's very good quality. In the original design of the diorama, I had thought about adding a robot that was sitting on the edge of the dock, but in the end it seemed like there were too many elements which would overload the scene without really contributing anything to the overall narrative. So, in the finished scene it was not included.

It is important to work in a space that allows you to place all the necessary elements. If they are too close together or too far apart, they make the scene unbalanced and you lose the narrative of the diorama. As soon as I made the platform from sheets of thick



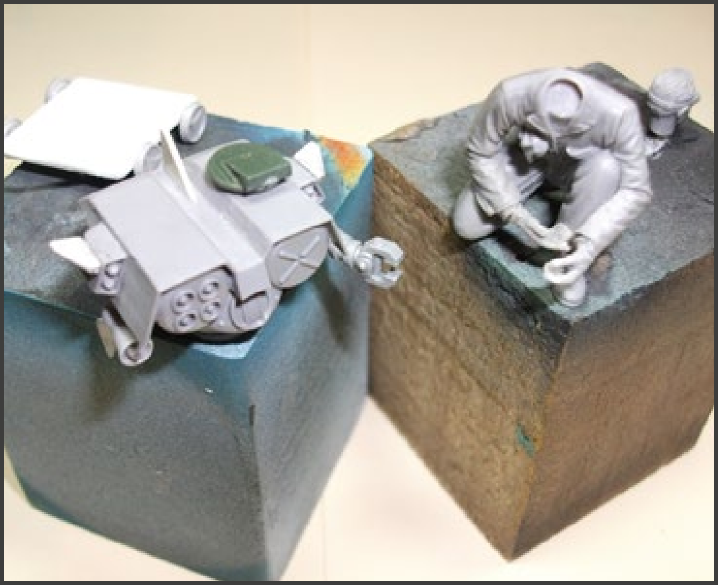
plasticard glued to the wood with super glue, I started to place objects and compose the scene.

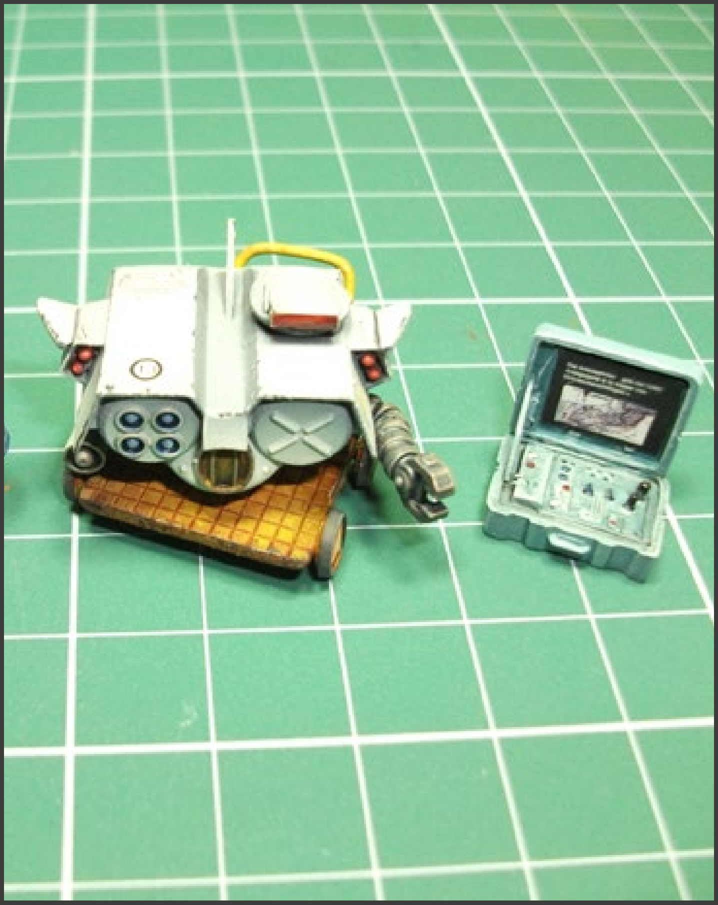
My advice is that whenever you can, build the elements yourself. This gives your work originality and adds to you the dimension of being the designer. You can rely on illustrations or drawings from science fiction that you will find on the 'net and use pieces of broken toys to make parts. In this case, I created a crane totally scratch built from some bits and pieces off a toy, a tube of plastic and a little glue. All throughout the assembly process, I'm testing the dimensions that the parts occupy, directly on the stage. This tells me if I need to add a few more objects. I usually take test pictures of each stage, to keep accurate records in case I need to copy a part. Since the crane was going to have to support the deep immersion suit, I had to reinforce it with a drilled piece of resin because I didn't want it to break while I was transporting it around to model shows. There is nothing worse than arriving at a show and having to repair a diorama as soon as it's out of the box.

Once all the separate elements where made, I painted the dock pilings and base of the diorama ready to pour the water. Keep your workspace clean and free from dust to make sure the resin is pure. The Artificial Water from Andrea is very good quality and dries in 24 hours, but to avoid air bubbles that could ruin the effect, I pour in 4 different layers (over 4 days). The first couple of layers I add some green pigment to stain the resin and give the appearance of depth. Take great care when using water effects, as it can make or break your whole scene.

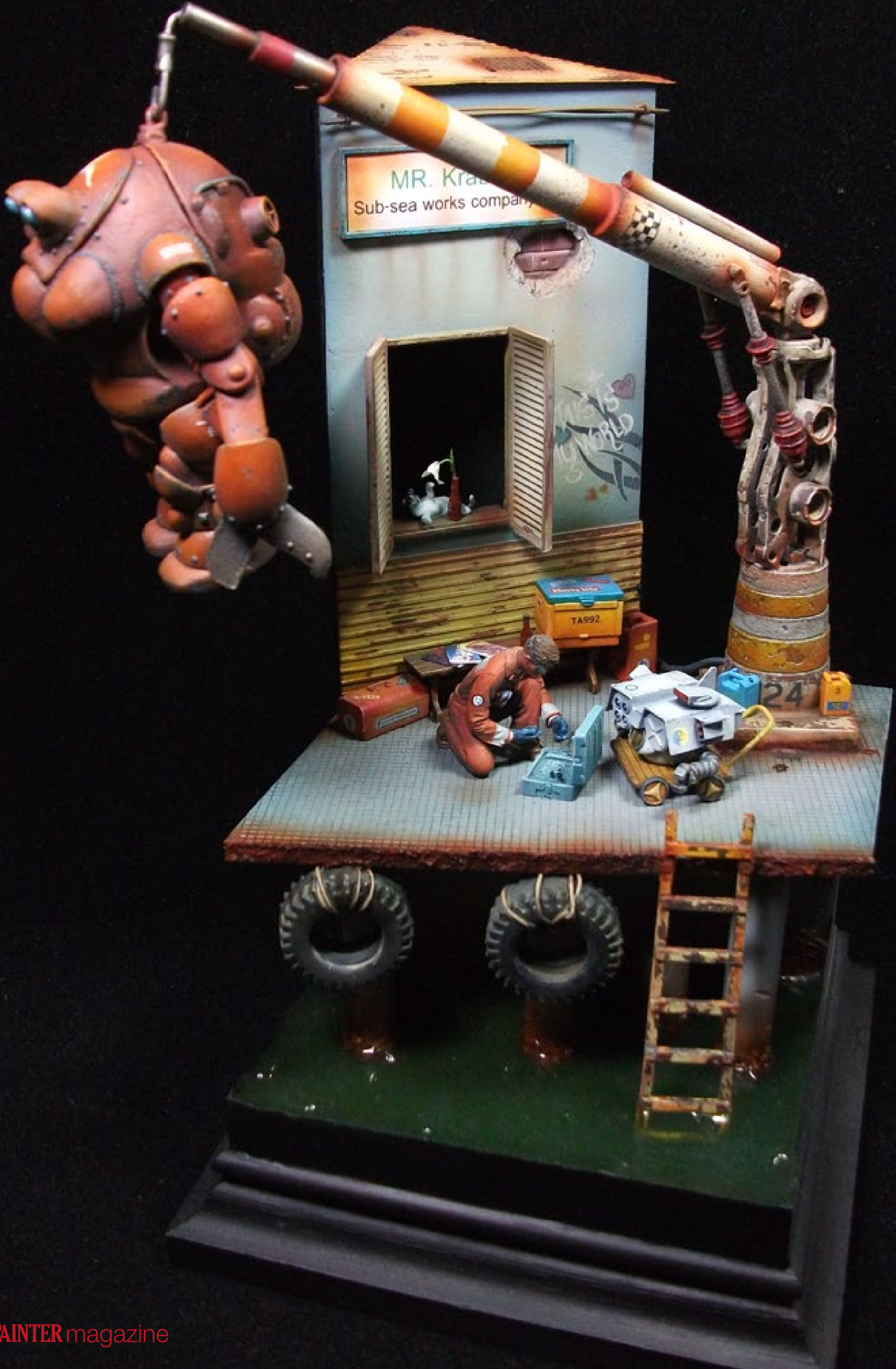
While the resin was setting, I painted all the figures and objects that will make up the scene. I always primer things in black, as I feel this gives extra volume. Sometimes, using my airbrush I lighten the primer where areas are going to be more illuminated. I started with the suit. I had the idea of the name of the scene, the name of the company and wanted that theme to carry on in the painting, so I painted the suit a orangey/red colour (with green elements) to match a freshly boiled crab. I also used a piece of artist's sponge, dabbed onto the model to give a rough, well-worn, rusty finish. The immersion suit is decorated with decals left over from another model that I found in my bits box. The technical operator was also painted orange because it's the colour of the corporate image of the company. I use the same colours as I did for the suit, starting with the airbrush and finishing with a normal brush. The mini sub is finished in a light grey, so it could be quickly located in deep water.

MR. Krabs
Sub-sea works company
This is my world





I like people to view my scenes from all possible angles and discover many of the small details I put on there. I hope you enjoy the end result and I encourage you to think that nothing is impossible in our hobby. There are plenty of 'tricks' that enable you to overcome difficulties. This hobby is about entertaining and having fun and what better way to have fun than creating small worlds. ☺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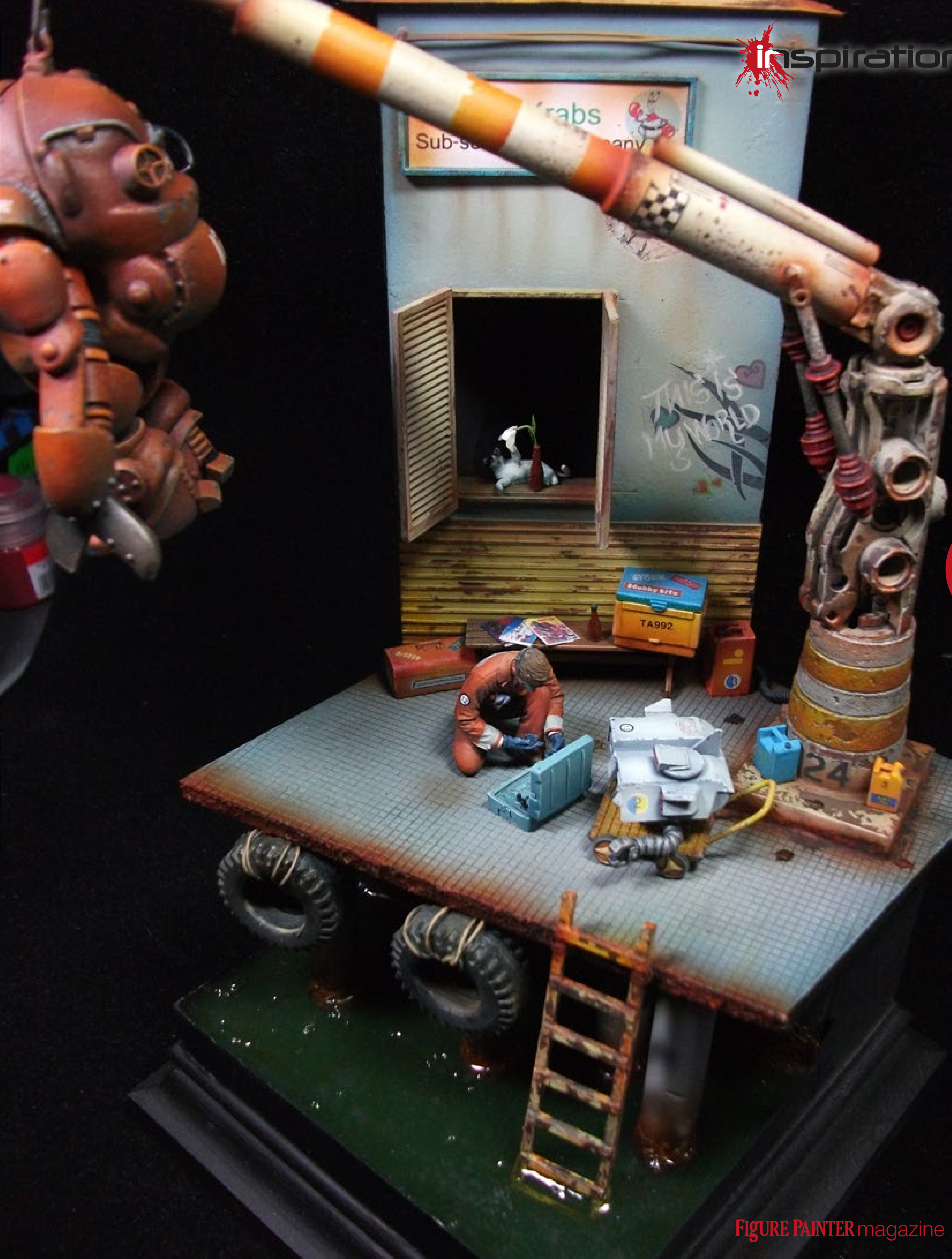
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BEST OF BRITISH

with Andrew Argent

By Luke Wilson

Hello guys, this month I'll be taking the reins for the BoB interview. So, bear with me and normal service will resume soon. For my first BoB interview, I have the honour of interviewing someone I have long admired and I've been a follower of his work for some time. Knowing he was going to be at Euro, I made a point of finding him so I could finally meet the man himself. I have to say we hit it off instantly; he is as nice a guy as he is talented in our hobby. Anyway that's enough fan gushing; without further ado let's meet the man himself. For those of you who are wondering what all my fuss is about, I give you Andrew Argent!

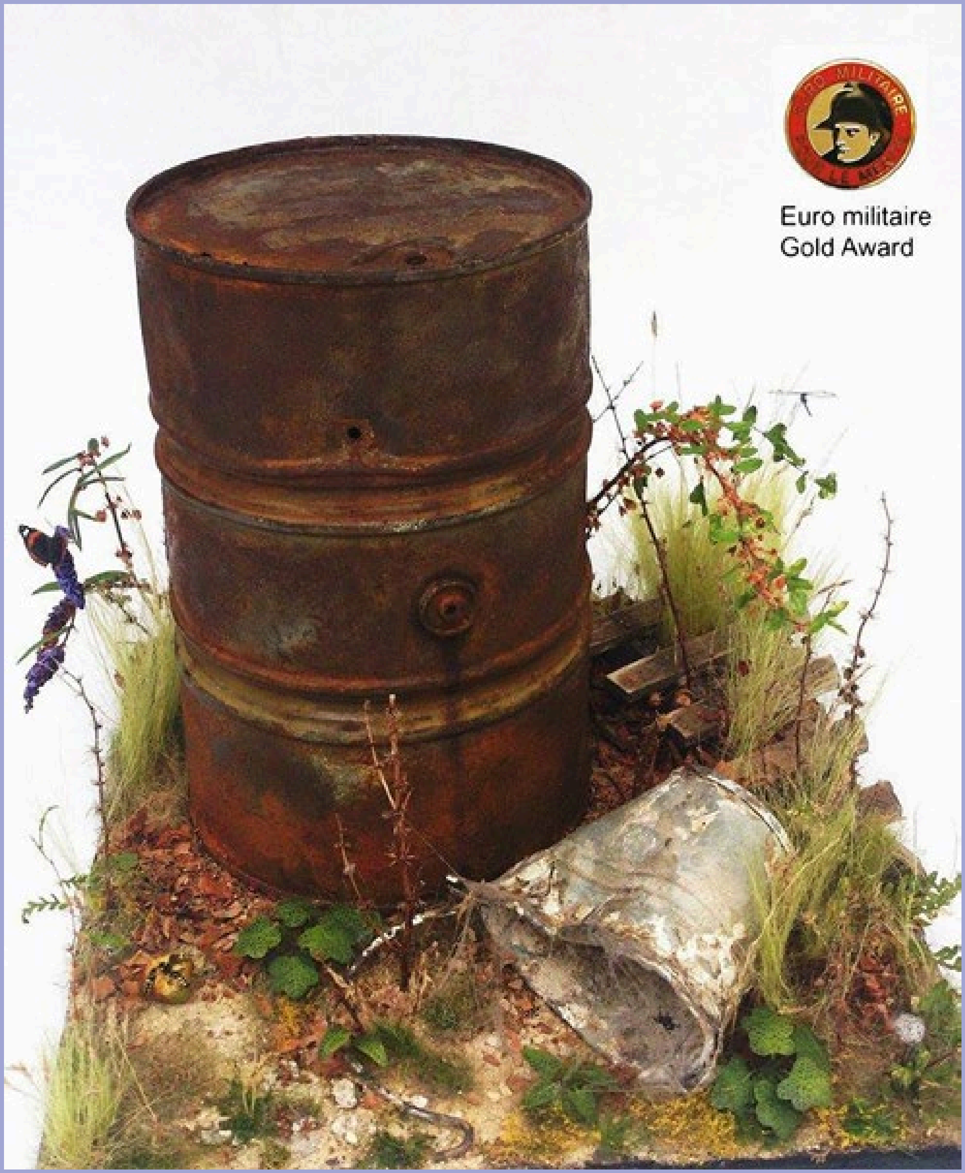
1 *Hi Andrew. Ok now I have bigged you up sufficiently, please, introduce yourself to our readers.*

Hi, my name is Andy and I have been interested in models and modelling from a very young age, playing with soldiers and action men as a young boy. I live in the south of England on the coast in Bournemouth. These days I am a semi-professional modeller, but my main job is in the building industry where I run a brick work and paving company. I am married to my wonderful wife Tina Argent and I have two grown up children Chantelle and Curtis.

My hobbies are of course modelling, then golf, a bit of photography mainly to aid my modelling and I am interested in WWII along with classic cars and the 50's music scene.

2 *I'm glad to see you are interested in modelling. ☺ Do you come from an artistic background or is this a hobby you just decided to turn your hand to and what inspires you?*

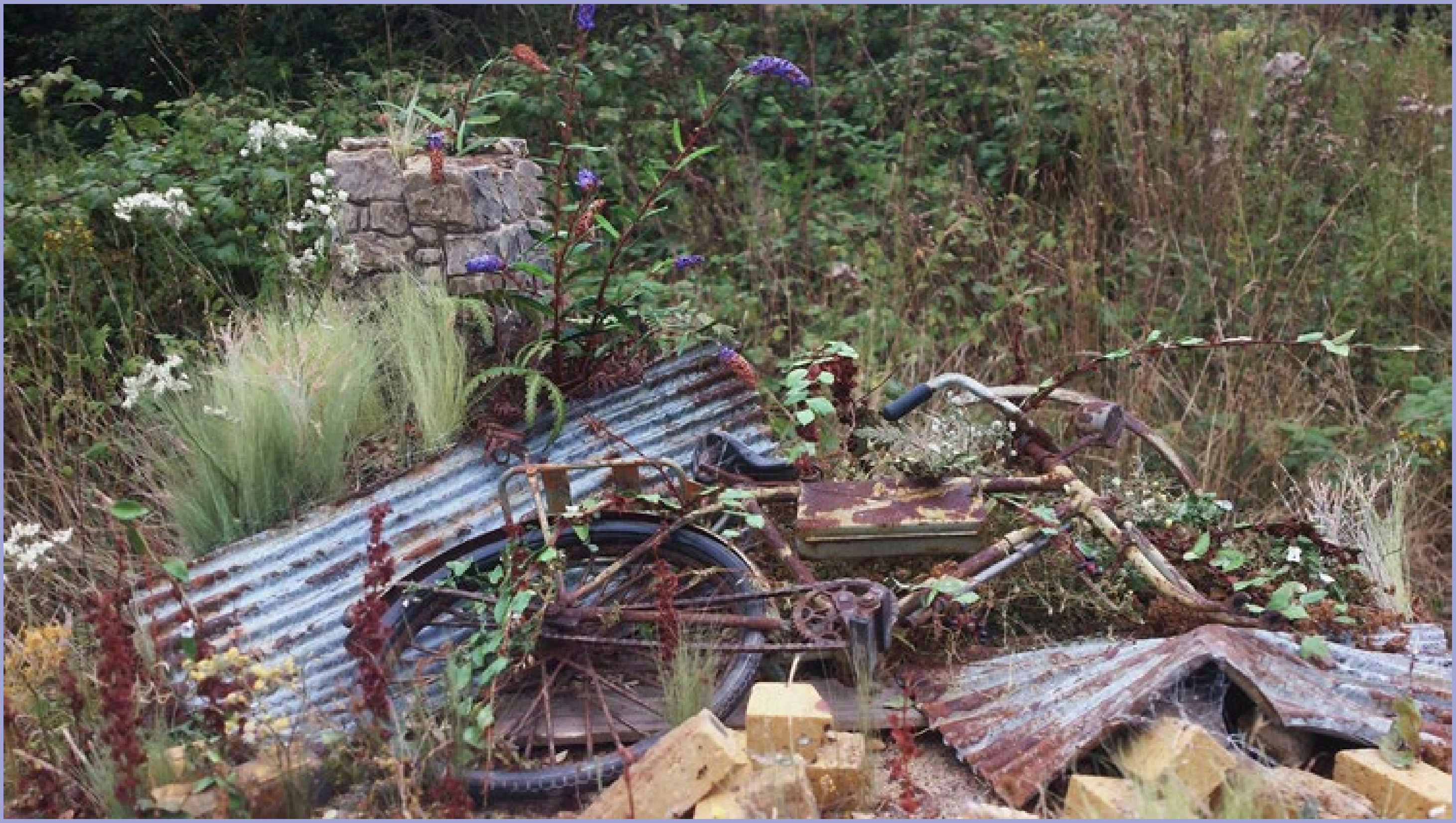
I have been artistically minded and blessed with an artistic ability all my life. I was a keen artist from my school days and drawing was a passion of mine. I studied and achieved A level art in night college and after college I have been a keen artist most of my adult life, painting everything from land and seascapes to automobiles to



portraits. Just recently I have combined my art interest and the modelling into one and crated some models that would not look out of place in an art exhibition along with a model show. Models like the rusty oil drum and the old bike being swallowed up by nature again. Both have been a very fresh approach to modelling at competitions and both have been received very well from the audiences that have seen them. I have really enjoyed these latest models, as most of the foliage and things incorporated in the scenes have been made from scratch with the exception of the actual bike and oil drum.

3 *You mention both the oil drum and bike (a personal favourite of mine) how long does it take you to produce something like that, including planning. Do you plan it all or do you have a rough idea, start it and see how it develops?*

The oil drum started with me being lazy. I was asked to do a rust article using Deluxe Materials and initially I had a 1:35 scale armour piece in my head to use for this, but I was feeling a bit lazy at the time. I went into my garage and was looking for something suitable for rusting up when I stumbled on the Dragon Models' 1/6 oil drum which was sat on a 1/6 RC Tiger tank I had at the time. This was perfect, I thought. All I need to do is put a few dents in it, then drill some holes and it will be ready. No long hours sat at the bench building a kit. I would consider myself a lazy modeller on armour modelling-- always looking for the quickest solution on the build process, but go all out on the paint and mostly weathering of a build. I'm the opposite on dioramas and will spend hour upon hour adding the smallest of detail. When I had painted and weathered the drum, it looked very realistic when I photographed it in the garden. This got me thinking about putting it on a small base. I was sitting in the garden with a cup of coffee looking at some of the brambles in one section of the garden, when I thought they would make a great addition to the drum. I started then looking in my builder's yard that was overgrown in places with all sorts of rubbish lying around. That's when I thought I want to make part of an uncared for piece of waste land as realistic as possible, so when photographed I could fool people that it was the real thing. Old wooden pallets, builder's buckets and buddleia bushes were all on the menu along with weeds and old leaves, etc. I was really enjoying constructing all of these elements in miniature and studying the real thing was essential. When I had the composition sorted, which is the make or break of a diorama and very important, I added all these details. That's when I thought it would be great to add a butterfly on the buddleia bush. It looked great. That's when I thought, what else would habitate this type of location. The spider in the web on the bucket was added and worked a treat and then the wasps eating the half eaten apple and lady bird and snails, etc. were all added and really added a huge amount of interest to the scene. None of this was planned at all and it just evolved as I added each detail. It was great fun scratch building all these details and I find it far more rewarding than



using bought model components. This all took about a month to do, but that time flew as I couldn't put this down and was eager to carry on every day. It was the start of a new type of model to hit the competition tables at shows and people loved it. I managed to make a boring old oil drum interesting and combined model making with art. After this was received so well, I was asked by Fernando Vallejo of AK Interactive to make a similar type of model to the drum with the intention of giving them in an extreme reality type of modelling book. That's where the Cycle of Life came from. Both were awarded Golds wherever they went with the Cycle of Life being shortlisted to 1 of fifteen models for a crack at BOS at Euro Militaire. I love doing this type of modelling and I have seen others also create similar random subjects now. Maybe I inspired some of them to build them? Who knows, but I thank everyone for liking my work so much, that's for sure.

4 *That's a really interesting answer, thank you. You mention medals, which is great as I wanted to ask. What would you say are your most notable achievements in your impressive horde? Also, if I could put you on the spot, which one do you think you are most proud of achieving and why?*

All my awards I really like and appreciate as I have gained better awards as time has gone by working my way up the ladder, if you like. I achieved gold in early days at local shows, which made me think I could have a punt at Euro Militaire and Scale Model World. Well, I wasn't as good as I initially thought, scoring nothing at Euro for several years and commended at SMW. This made me take a closer look at the top works at these shows and made me strive to improve my game. I loved the challenge to work my way up getting commended at top shows like the two mentioned, working my way up the ladder to get multiple golds at these and

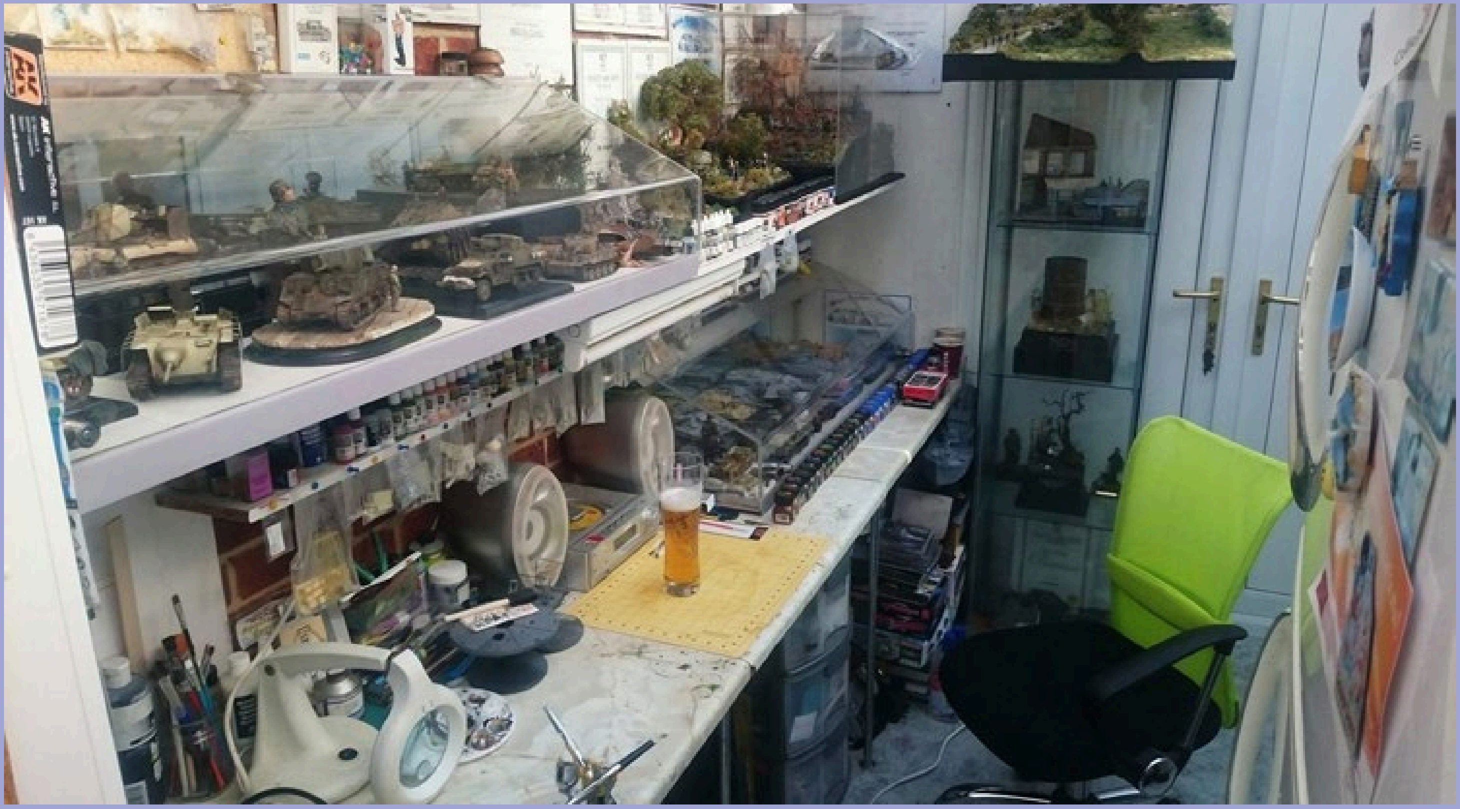
other top shows in Europe. So I have had favourite awards at different times as my skills have improved. My first Best of Show was a massive boost to me and I was on a high all the way home from Newmod 2010. But my golds at Euro and Scale Model World will always be highlights in my competing journey. I think my highest achievement is being asked to contribute to the Roberto Aquilera collection with Roberto buying 6 pieces of my work to be displayed alongside modelling giants such as Mig Jimenez, Adam Wilder, Man Yin Kim, Calvin Tan, Per Olav Lund, Radek Puteck, David Parker and a few others. The work is to be displayed in a museum in New York. It comes with an all-inclusive trip to Mexico to take the models to him for me and my wife Tina and another trip to New York for the opening of the museum for all the contributors. That's crazy that my modelling gained me this experience and I am so thankful to everyone that has liked my work.

5 *Look at your work area. If you had to really think, what is the one thing you couldn't do without? OK, you can pick 2 but no more. ☺*

Apart from the obvious things like brushes and paint I couldn't work without my DVD TV to have something playing in the background and if I'm doing figures, it's my optivisor.

6 *So I see from your pictures, you don't only do scenery pieces, you also have a small amount of miniatures, for example this bust; is this something we can expect to see more of from you in the future or is your heart firmly in the scenery diorama niche?*

I basically consider myself as a good all round modeller and so I try to improve on all aspects of modelling all the time. I like to do figures and busts, but I am no master at it. I always strive for realism and that is the way I would go forward on figure painting. It's basically a question



of time. If I had more time, I would do more figures. I have two planned for this year, possibly three. One is a Young Miniatures bust of a German grenadier that I have altered slightly and the other is a full figure in about 1/12 scale. It is again a German figure in winter camo smock. I may try my hand at painting a larger figure in oils as well, as I strive to take on new challenges. So basically watch this space. I don't recall the name of the maker of that bust I did; it was about nine years ago and I sold it to someone in the States. It was painted in acrylics.

7 *I can see you obviously get inspiration from all around you for your pieces. What makes you look at something and think that would make a great scene or I can take that and add x, y and z?*

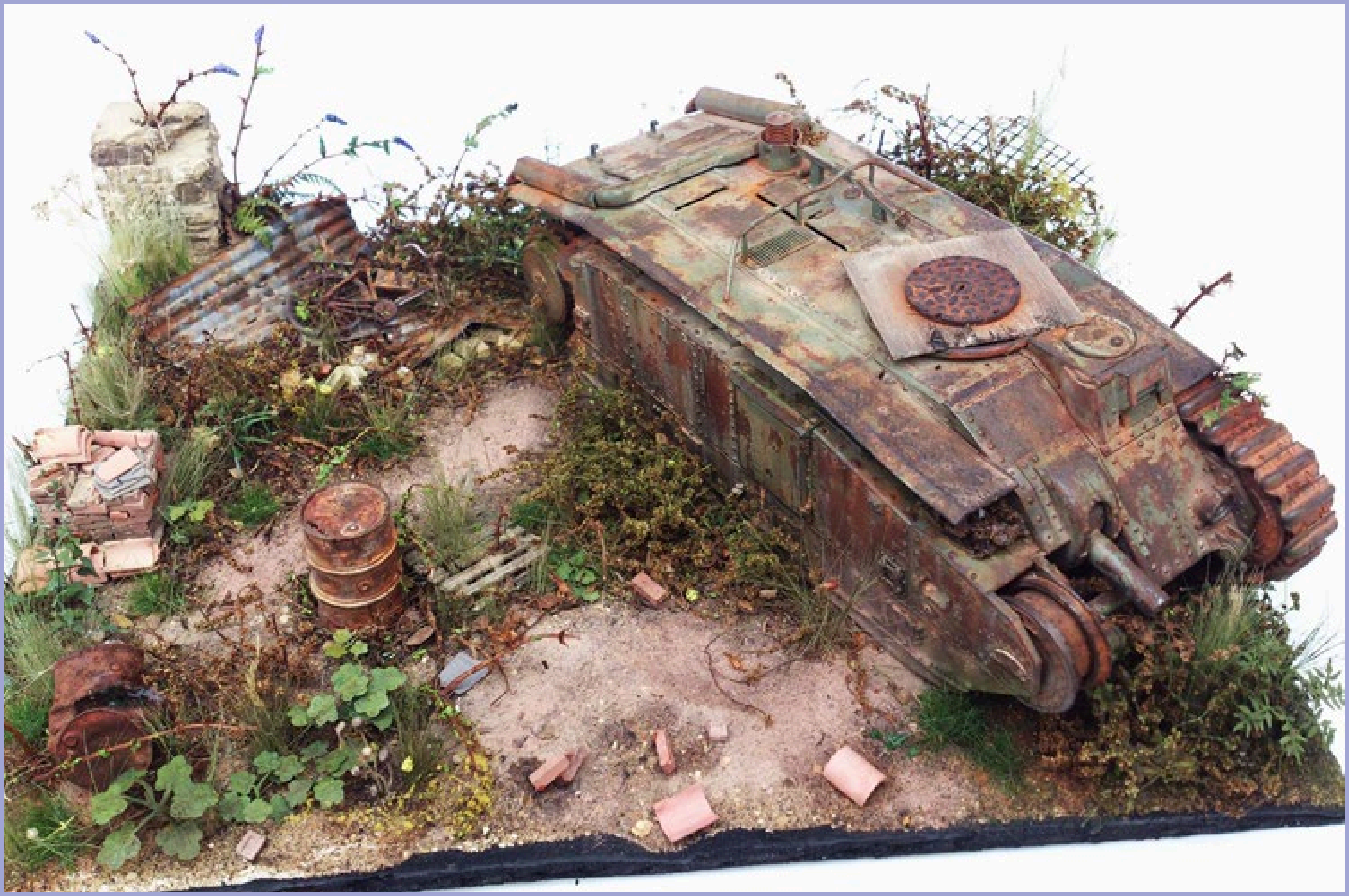
I have my eyes peeled all the time constantly looking for fresh ideas. I work in many locations in the countryside, in builder's yards and in recycling plants where there is endless machinery like track excavators and rusty plant machinery. This gives me lots of reference material. I always try to come up with something fresh, as I don't like to copy others. Recently, I painted a 1/9 VW engine for a demo and since finishing it I have seen some very rusty, beaten up skips one piled on top of the other. They are going to be done as a wedge now for a backdrop for the old engine. I will add old pallets and rubbish also a bit like the oil drum location, but completely different if that makes sense.

8 *Lastly, I have to ask you about your book. I would say this is a culmination of everything you have achieved. To be asked to write a book shows you are at the top of your game. How did this come about and tell us a bit about it, please.*

The book is a joint effort myself and a few other artists put together to try and create a modelling book like no other. It was Fernando Vallejo's initial idea for a small publication and he initially wanted the oil drum for an article. Well, Kristof Pulincks was working for the Art of Modelling magazine at the time and had already secured the oil drum as an article for that magazine. Fernando said could I build something similar for the book and I agreed. That's how the Cycle of Life started as a project. Halfway through the build, Kristof left Art of Modelling and started working for AK, so I retracted the oil drum from the Art of Modelling and offered that also to Fernando, which he was excited to have for the book. I suggested having a larger publication similar to the rusty auto book that had been done previously at AK. I was given the two articles for the book and also an introduction and final note to the back of the book and also proof read all the articles to check that everything was OK. Fernando included Emanuel Noullier in the book with his remarkable small scale rundown buildings and Kristof Pulincks and Gert Mertens from Belgium with a rusty bulldozer and 49 Ford auto. I suggested having my good buddy John Simmons in the book also with his fantastic tractor diorama. I have to thank John again for introducing me to Fernando in the first place and for Fernando agreeing to sponsor my work along with Adam Wilder--thanks again, John. So although not strictly my own book, I do take pride in helping put this book together after two years in the making. I am working with Tony Canfora in putting another book together featuring some great artists and I am also working on a book featuring just my own work, so lots to come from me in the near future.

Thank you very much Andrew for your time and the answers you gave. I hope our readers find this as interesting as I have. It's been a genuine pleasure to interview one of my personal hobby heroes. If you get the chance to go to a show that Andrew has any of his pieces at, I wholly recommend you get a real close look. These pictures just don't do justice to the level of detail he puts into his pieces.

Here is one last piece. Look out in a future issue of FPM, as Andrew has kindly agreed to do a whole how to article on it. ☺



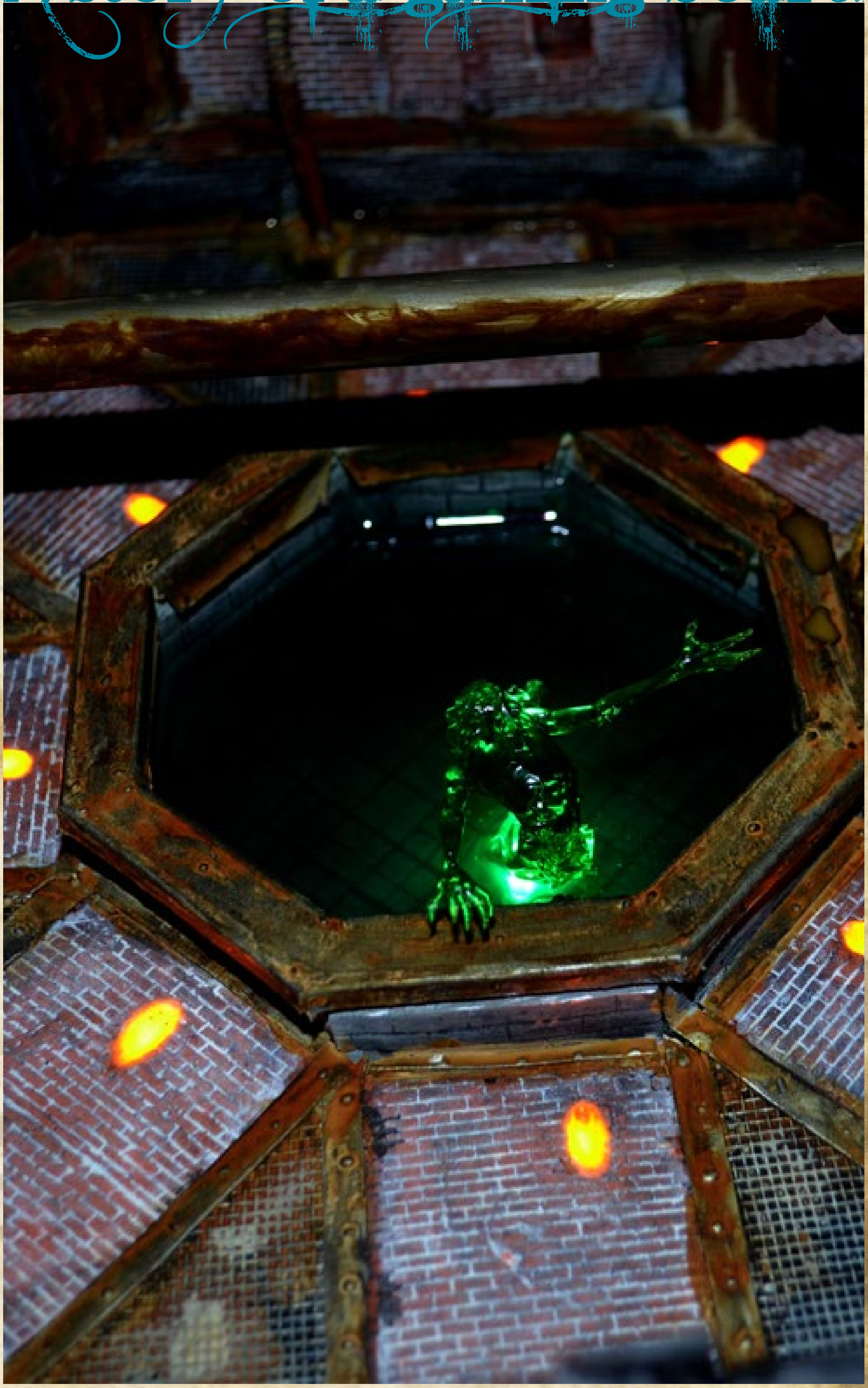
If you have any questions regarding this project, email us at terrain@figurepaintermagazine.co.uk. Marko will do his best to answer these questions in the next issues of the FPM.

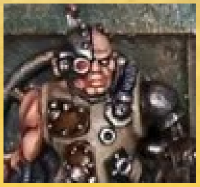
MALIFAUX

A story of a gaming board

by Marko Paunović

This month is all about creating water/fluids in various parts of the various modules. Now that all of the modules are built and painted, it is time to add the water/fluid features. Three modules have basins, both man-made and natural, that were designed to hold water or whatever you might want to call that greenish/ brownish fluid that I'm about to pour inside.





Marko’s Lamentations: How to make realistic water (fluid) features on tabletop terrain?

The water on tabletop terrain can be simulated in many ways. I’ll name a few ways of reproducing water, with special attention given to the method that gives the most faithful reproduction of water.

The first way is to texture the surface using PVA glue and sand (this is especially good method for streams) and then paint it using long strokes of greenish brownish tint. After the paint dries, coat it with a thick layer of marine varnish.

Another method is using water itself. It has huge problems in that it can leak and in artificial light it does not look like deep water. It evaporates and when it does not, many things tend to start life in it.

Another way is marine varnish. It takes a lot of time to do as you must do it in numerous layers, but you don’t get too deep a water feature. Therefore, it is suitable for small wetlands or small ponds and puddles on various terrains.

The most convincing is the use of resins. These are usually two-component mixtures (one is the resin, the other a hardener). They are a really good way of creating water, both still and running. Good depth can be achieved and they can be mixed with special colours, so that you can get the shade of water you need. A few tips for working with resin:

- Protect your hands – wear gloves
- Work in well ventilated areas
- Have thinner handy to clean up if you pour outside the wanted space
- Stir in plastic cups
- When it is poured, drill the bottom of the glass so that the resin can slowly leak to avoid creating air bubbles

There are numerous versions of resin available in the market today. I’ll name a few products I use. First is a two part resin called Crystal Resin which is made by a company called Gedeo. It comes in two various sizes (300ml and 750ml) and can also be bought pre-coloured. Its main advantage over other products out there is that it is mixed in a 2:1 ratio (resin to hardener), unlike most products that mix in a 97:3 ratio. Because of the easy way to calculate the ratio, this enables me to use quantities I need and does not force me to use the whole package at once. It has a drying time of 24 hours.

Second is Vallejo Still Water, which is an awesome one part resin. It does not need mixing and can be dyed using Vallejo colours. It comes in a 200ml bottle and is great for small ponds on your bases.

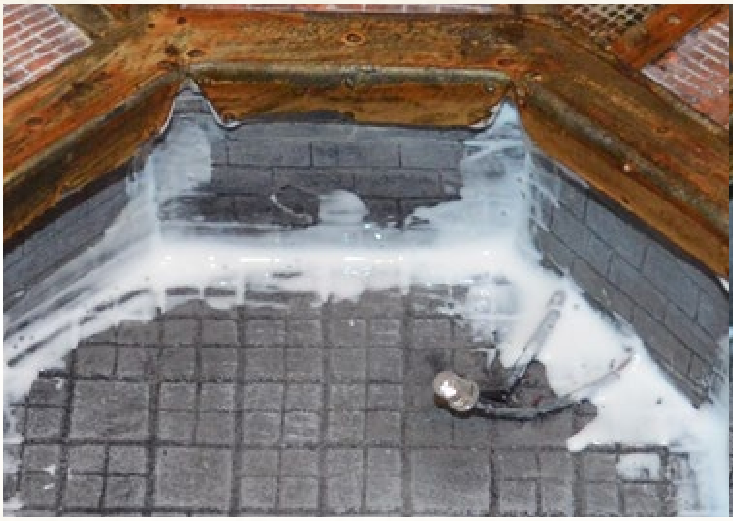
The third kind I use is Vallejo Water Effects (Extra Heavy Gel). It comes in various colours, but I use the transparent one. It is a white paste with the consistency similar to that of a tooth paste that dries clear. It is great for modelling ripple effects or waves on your water surfaces.

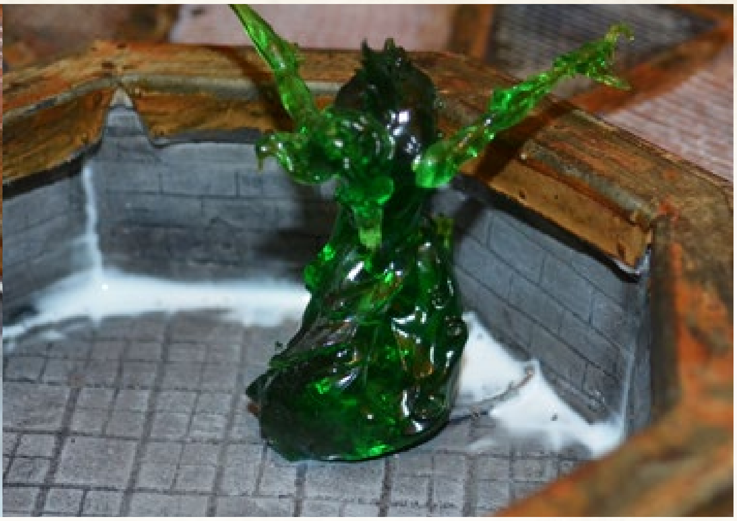
STILL WATER

EXTRA HEAVY GEL

Since this was such a long build, before doing any resin work on any of the modules I decided to dust and clean every module. The last thing I wanted was to not have my resin stick properly to the surface and fall off during use. Also, having less dust and dirt would mean that there are fewer things to stick to the top surface of the resin during its 24 hour curing period.

The first module to receive its resin was the Hamelin one. It had by far the biggest basin to fill, so the first thing to do was to plug the potential holes in the plaster sides of the basin. I did it with Vallejo Extra Heavy Gel and left it for about a day to cure clear (or nearly clear, as the picture shows). I guess I could have done it with PVA glue as well. Once the gel was in, I super glued the green transparent Poltergeist mini. If you remember from one of the earlier issues, I already drilled a hole in its bottom and now I stuck an LED in its hole and glued it to the bottom of the basin.

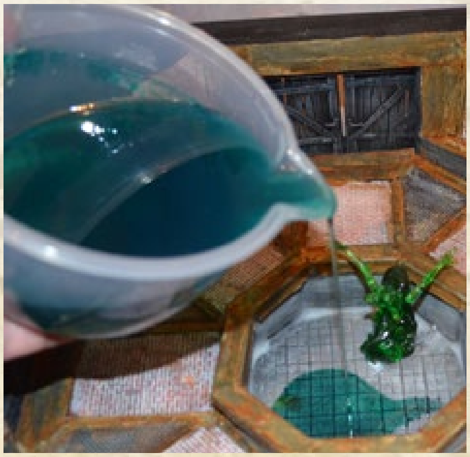


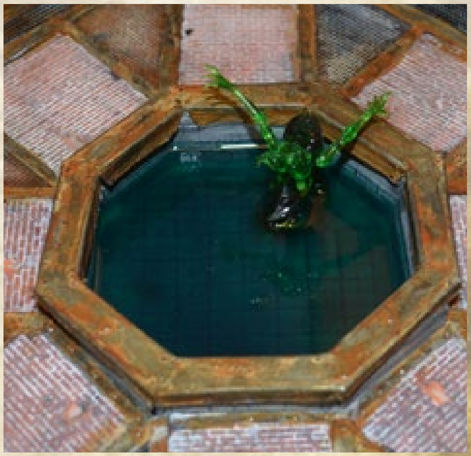


The next day, when I was satisfied with how dry the gel was, I mixed a bowl of Gedeo Crystal Resin. To mix it, I specifically bought a lemon squeezer dish for about one Euro. The dish is made of see through plastic that has measurements on its side (100, 200 and 300ml) that helped me with measuring the amount of resin vs. hardener. Once both fluids were in the bowl, I mixed it using a makeshift stirrer I made from a piece of wooden slat. When the mixture was uniformly murky, I added some green tint (Pebeo Porcelain Emerald colour) and mixed it until I got an even finish.

When I was satisfied, I poured the resin into the basin gently making sure there were no bubbles in the mixture. If you still get some bubbles, you can burst them using a pin.

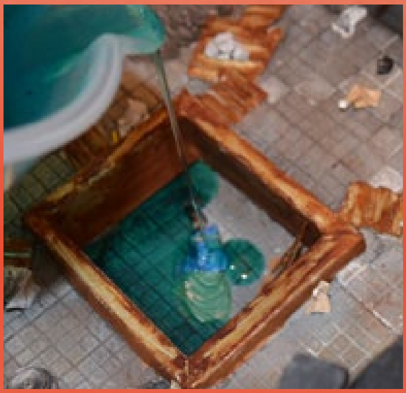
pebeo
Vitrail



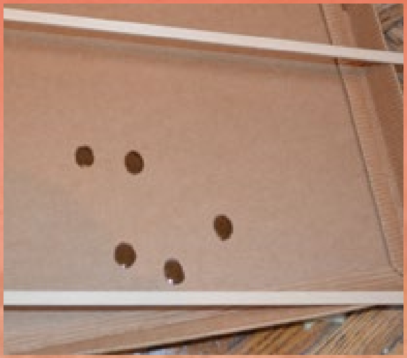


Planning Top Tips: Underground halls module

Using the same method as described for the Hamelin module, I poured the green tinted Crystal Resin into the basin of the underground halls module, over the dead body of a lady. I filled the basin half way, as I wanted to add a couple of more layers of resin. One slightly less green tinted and one without tint whatsoever. I left it to dry and about three hours later discovered that the basin/module leaked. After a myriad of swear words that woke the Missus, I realised almost half the fluid had leaked out.

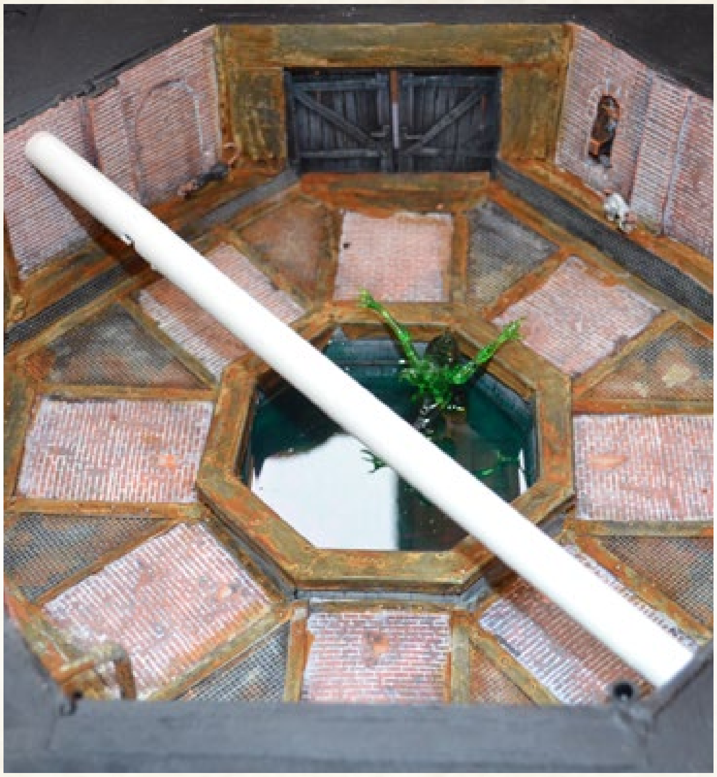


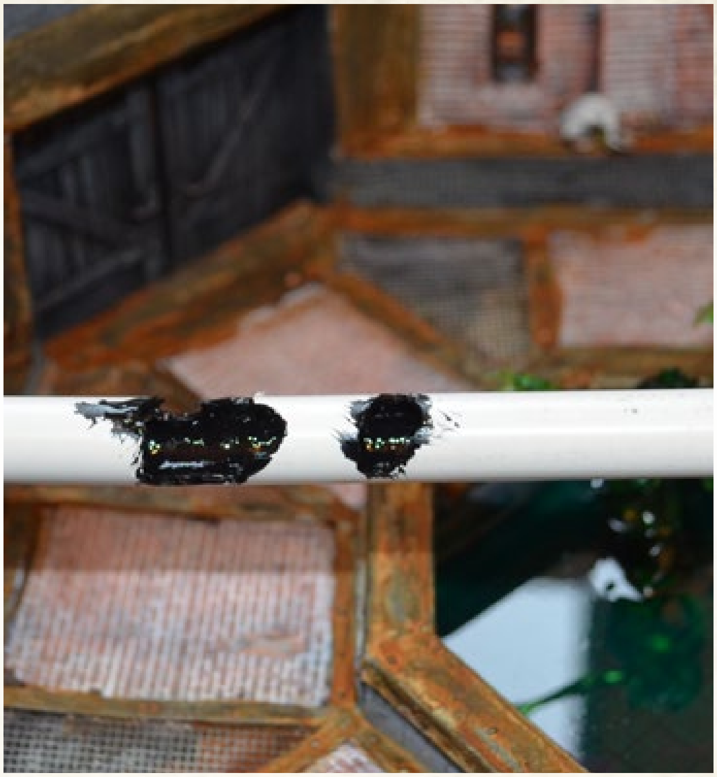
To prevent further damage to the furniture/floor/working area, I put a cardboard box on the bottom and put a couple of wooden slats on top of the two sides of the box. On the slats, I put the module. That way the module wouldn't stick to the bed of the box as the resin drips into the box. After further thought, I glued a couple of pieces of balsa to the bottom of my module to further prevent leakage and went to the office hoping I wouldn't come home to a flood. Upon returning home, I found the bottom of the box almost completely dry (apart from a couple of droplets of resin). My quick fix worked.

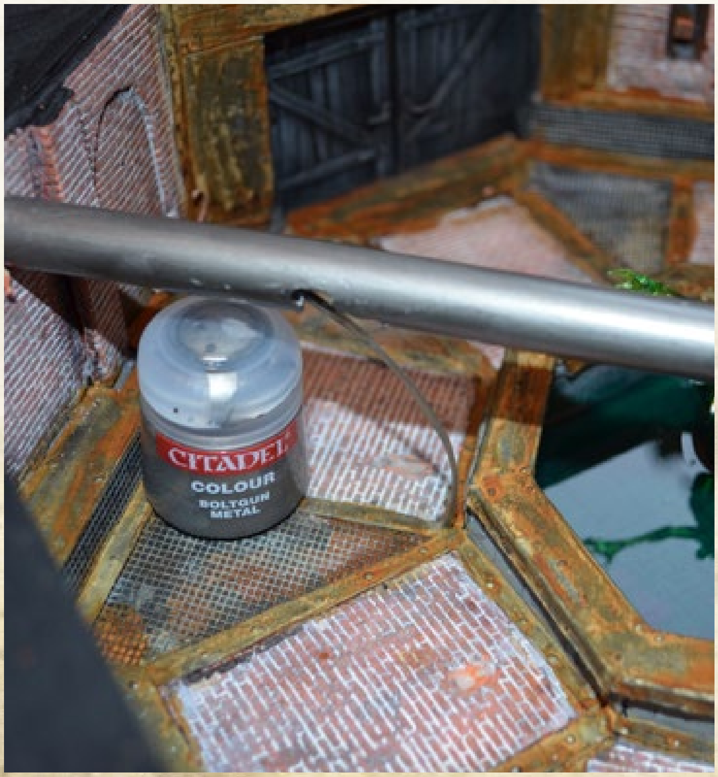


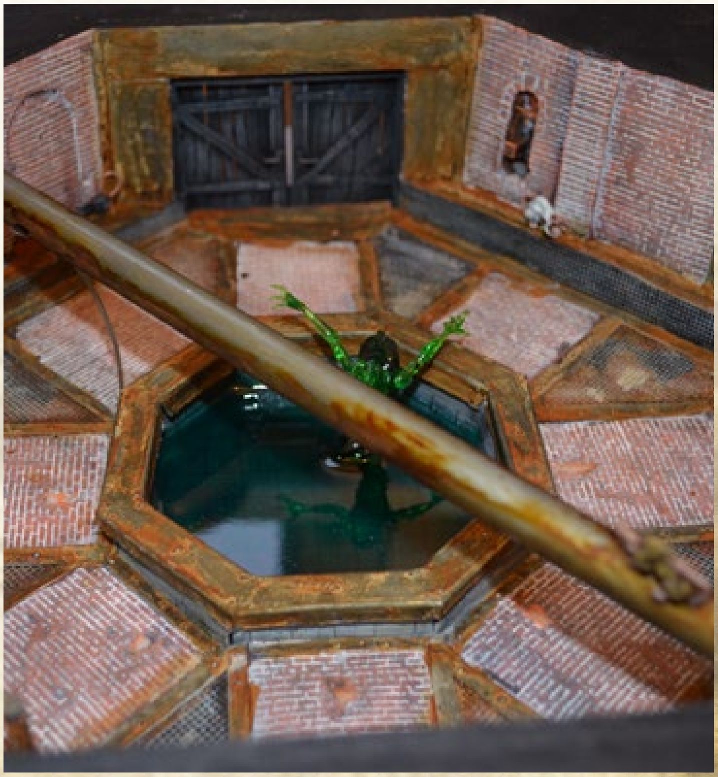
However, although I did manage to save some of the resin inside the module (and most of my furniture from resin outside the module), there still remained a lot of fluid to be replaced. As I was running out of time for this month's issue, I decided to do the saving next issue. I'd leave the resin to dry properly for a week and then I'd test the water tightness of the basin using just water, as I figure that some of the resin that was starting to go leaking and didn't go all the way out of the leak holes would by then be dry inside those holes and would hopefully plug them. If that is the case, all I'd have to do is to fill the basin with some more resin. If not, then I guess I'll have to go digging through the module.

Apart from the resin, there was still some work to be done building this module. I had to fit in the pipe running from one side of the module to the other. I made that pipe from plastic piping used for indoor plumbing. After the glue had set, I painted the insides of the pipe black and the pipe itself with Boltgun Metal (an old Citadel colour). When the Boltgun was dry, I added some Model Mates Rust Effect. I made sure the bottom of the pipe had more rusted than the upper parts, as that is where the fluid would normally collect. In the end, I added a rat Ana had painted in one of the earlier issues.



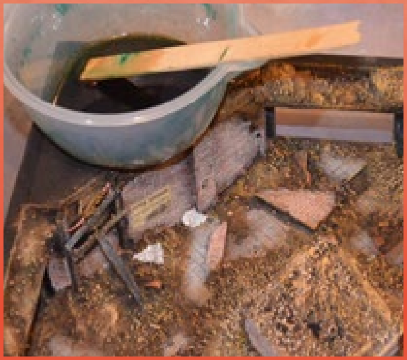


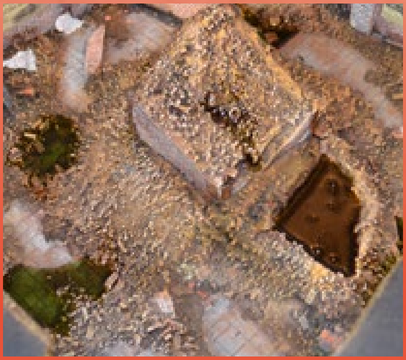


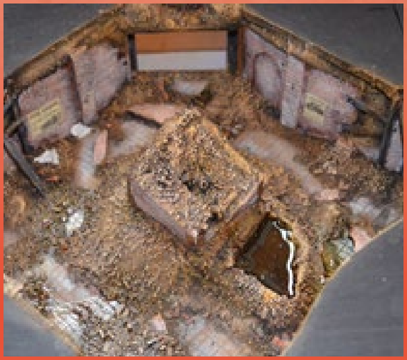


Planning Top Tips: Underground ruins module

After using almost 2/3 of the volume of Crystal Resin I mixed with green tint on the two previous modules, I added some brown tint into the mixture to get a bit different, muddier water. Once I was satisfied with the result, I poured in the resin. I also made some puddles on the floor of the module as well.



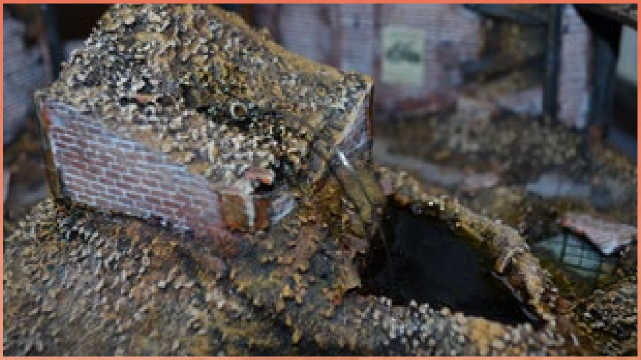




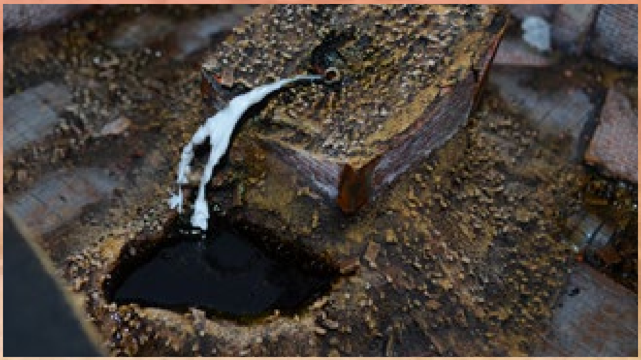
After leaving the resin a couple of days to cure and using the time to run to the fishing store to buy some fishing line, I cut the line into several equal length pieces that I put into the broken tube and glued it to the resin puddle using super glue. Be careful not to use too much of the glue as it might melt the resin; just a drop will suffice.

Once it was dry and fixed, I used Vallejo Extra Heavy Gel to make a running stream from the two fishing lines. Extra Heavy Gel is white, but dries clear so once it is dry it will look like a clear stream of water.

Sufix
SYNERGY
0.40 mm
100m
11 Kg
24 Lb
Ultimate Abrasion Resistance
Extra Tough & Strong
Fishing Line



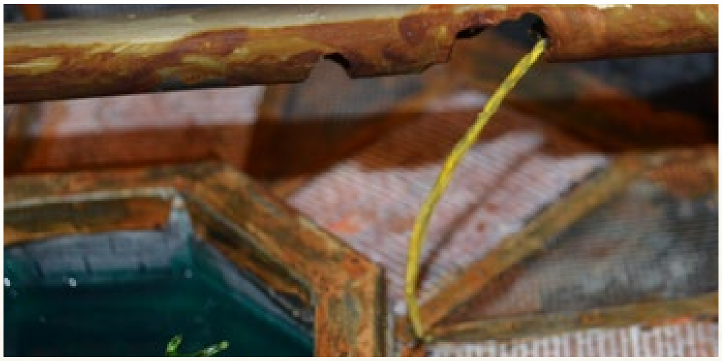
EXTRA
HEAVY GEL
26.531



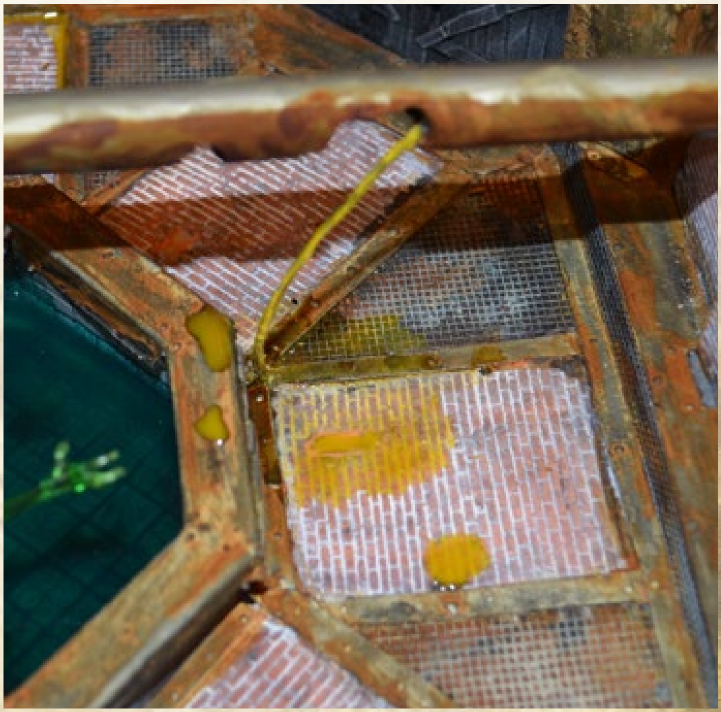
A careful reader will have noticed a couple of holes in the pipe. I wanted to make a stream leaking through it onto the floor of the module. To do that, I used the same method I used on the ruins module. However, the stream here needed to be a bit thicker, so I had to glue a half dozen lengths of fishing line together before gluing them in place – one side inside the pipe, the other on the floor of the module. I then had to make it even thicker, so once again I went to the Extra Heavy Gel to bulk the stream's volume. This time, I wanted the stream to be coloured, so I added some yellowish tint to the gel. Using a brush, I put a generous amount of gel onto the fishing line stream.

LOCTITE
SUPER ATTAK
PRECISION MAX

EXTRA HEAVY GEL

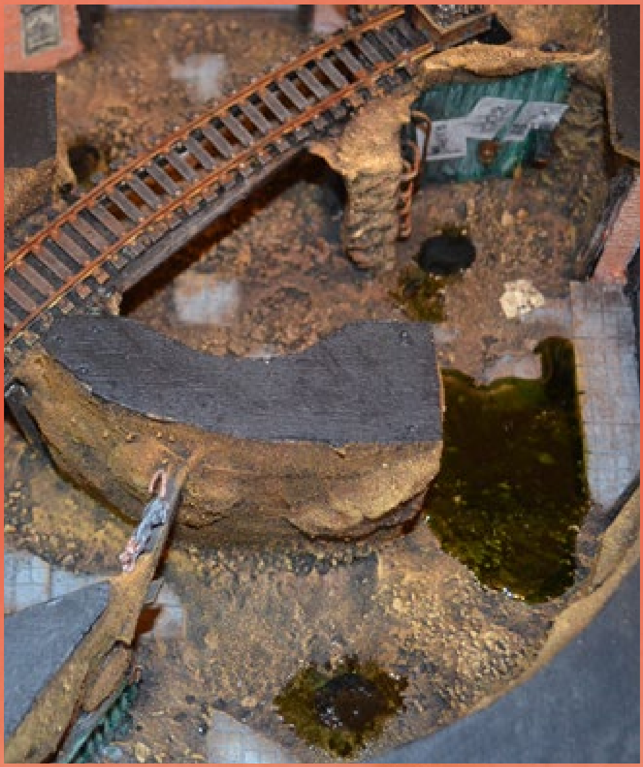


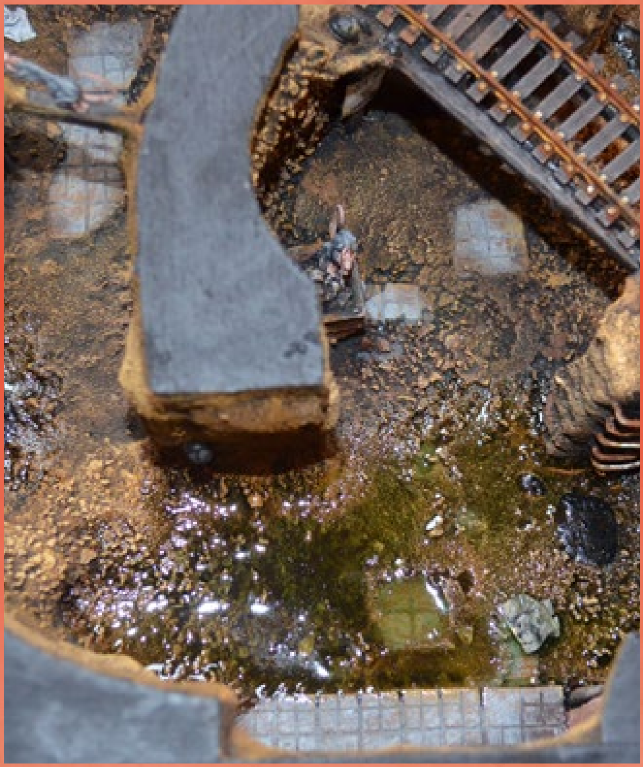
Since the stream is flowing, there had to be a puddle on the floor, too. I mixed some yellowy/brown wash and added some Vallejo Still Water. Using a pipette, I placed the resin exactly where I wanted it and left it to dry.



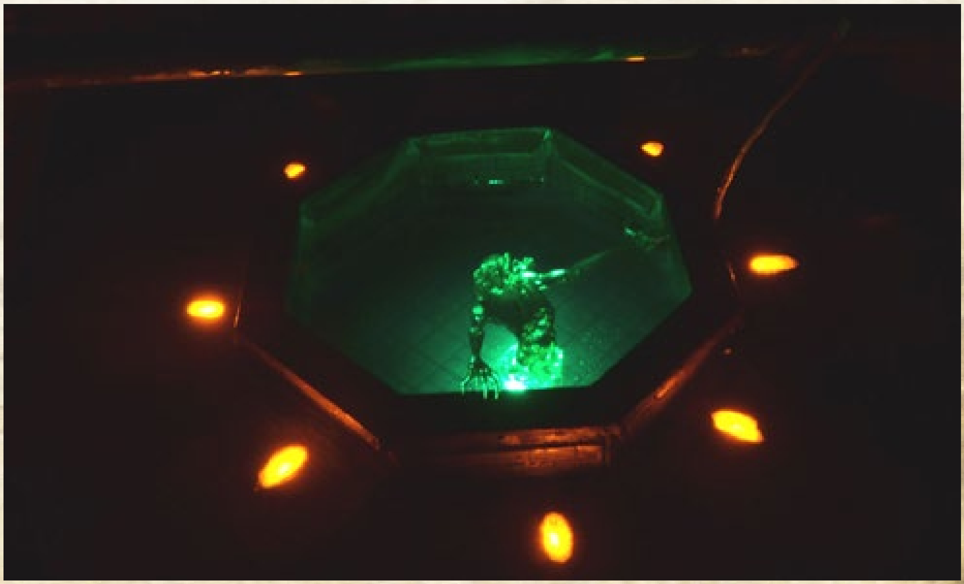
Planning Top Tips: Caved-in mine module

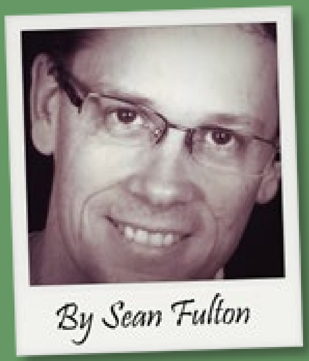
In the end, after pouring in all the brown-green resin onto the ruins module, I realised I still had some left over. I decided to use it on a fourth module and the choice of using the ruined mine seemed most logical. I simply poured the remaining resin onto the floor of the hall of the mine and left it to flow freely into the crevices. After drying, a cool looking puddle was there.



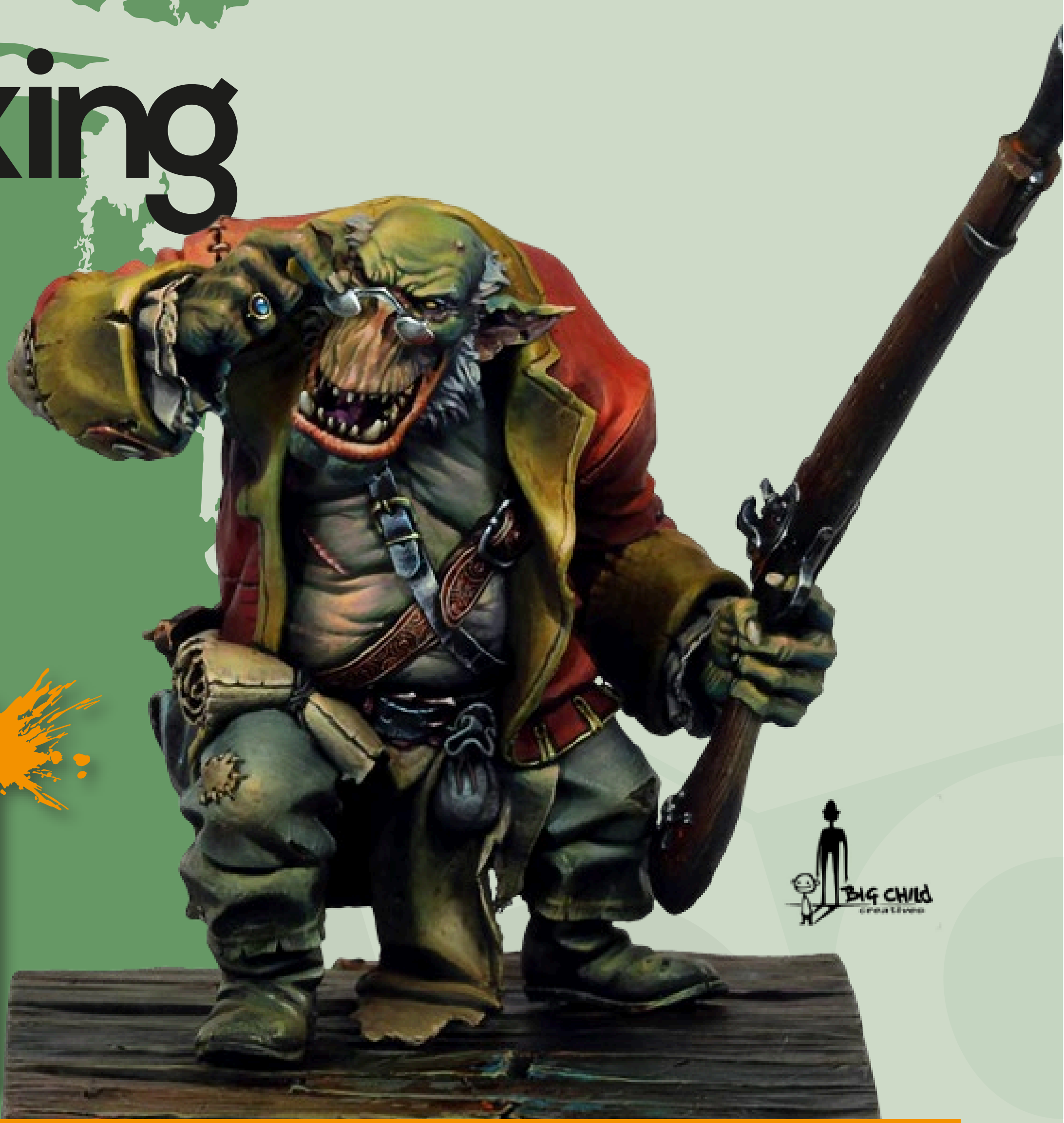


Next time, I'll be trying to assess and salvage the damage done to the module where the spillage occurred. Hopefully, that won't cost me too much time. After rectifying the damage, I'll be adding the final touches to all of the modules, fixing the small mistakes that occurred during painting and other last minute fixes needed to finally finish this epic build. As always, if you have any questions or suggestions about this build or even have a suggestion on how to fix the resin FUBAR, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.





By Sean Fulton



Details

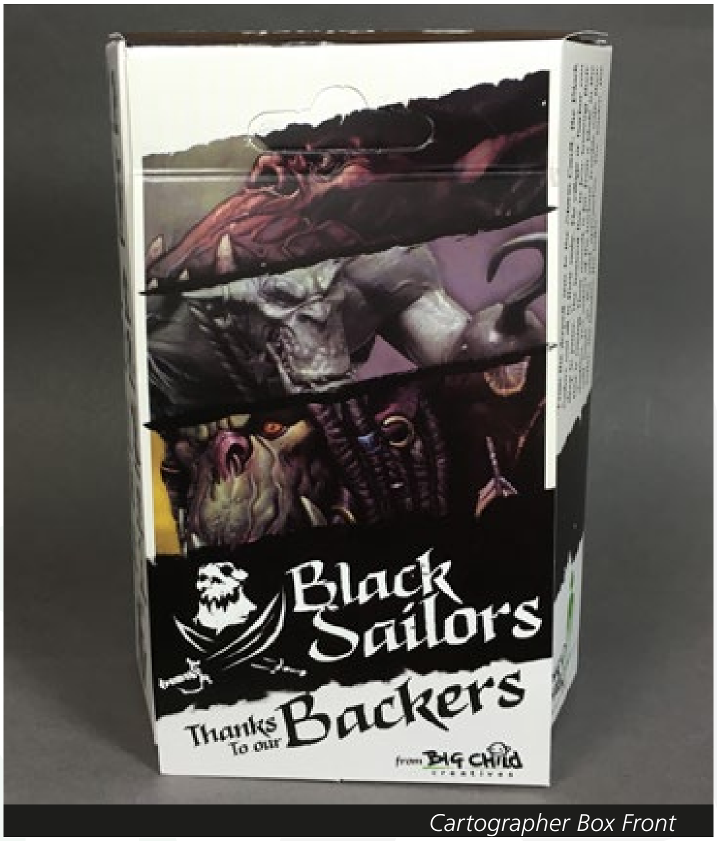
Price:	via Kickstarter
Scale	1:35 (around 75mm tall)
Material:	Resin

Available from

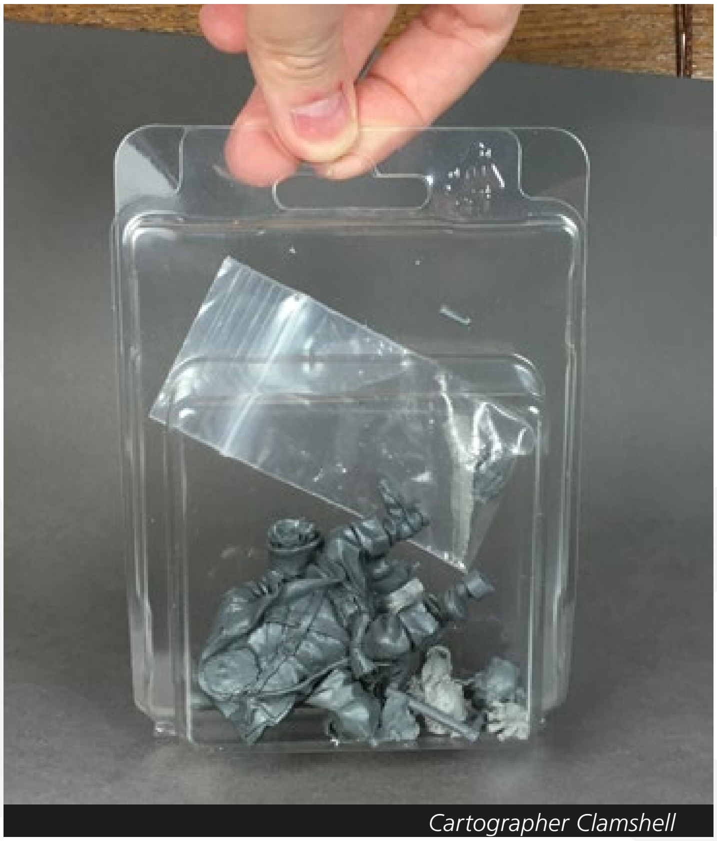
BigChild Creatives

Big Child Creatives' Tumaruk the Cartographer

I tried to resist, I really did. I have never been one to paint the larger scale models. I am not much of a historical buff when it comes to painting and most of the pieces in larger scales were traditionally from that genre. In recent years, more and more fantasy and sci-fi larger scale models began showing up on my radar (in part because of my good fortune to help with FPM). The lure began to get stronger...and then the Black Sailors arrived. I stayed strong for the first half of the Kickstarter, but then the paint jobs began to appear. Fantastic, beautiful paint jobs. These models had so much character! My resolve began waning fast and as the Kickstarter entered its final week, I finally caved in and purchased Tumaruk. I've always been attracted to cross genre models from my days in high school of playing Shadow Run (Orcs? With cybernetic implants and an uzi? Yes, please!). This guy ticked all the right boxes for me. I love the concept of an orc with spectacles and a quill. The "intelligent orc" appealed to me and with that, I placed my order.



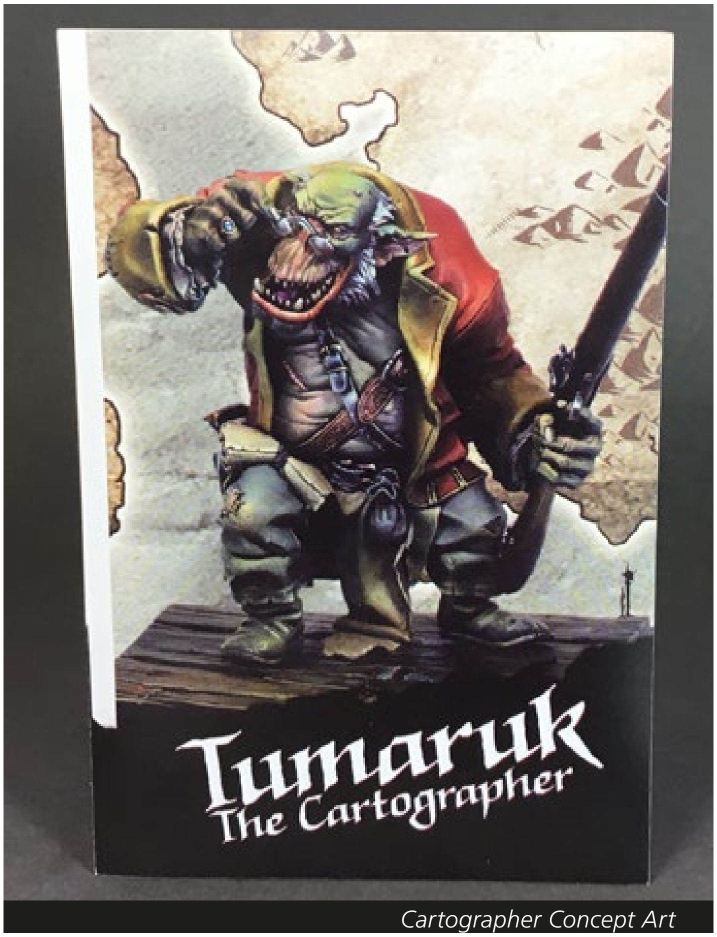
Cartographer Box Front



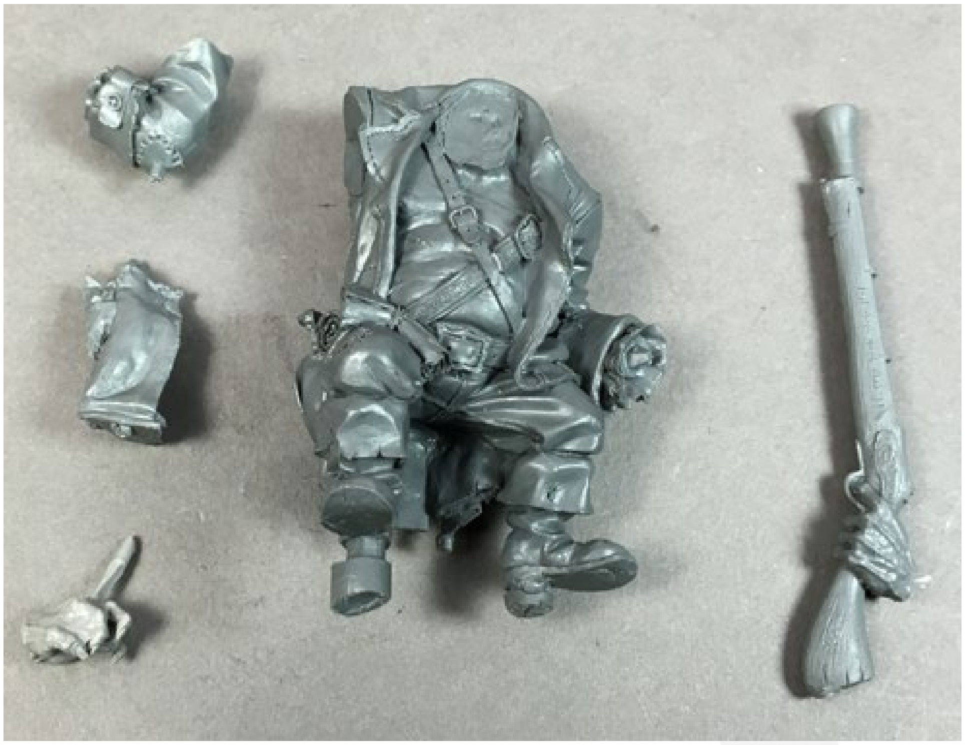
Cartographer Clamshell

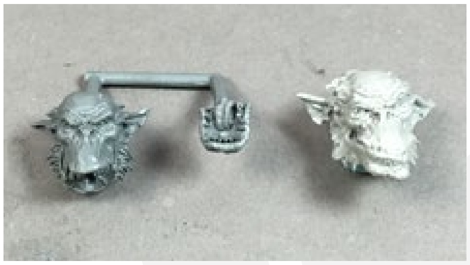
The Packaging

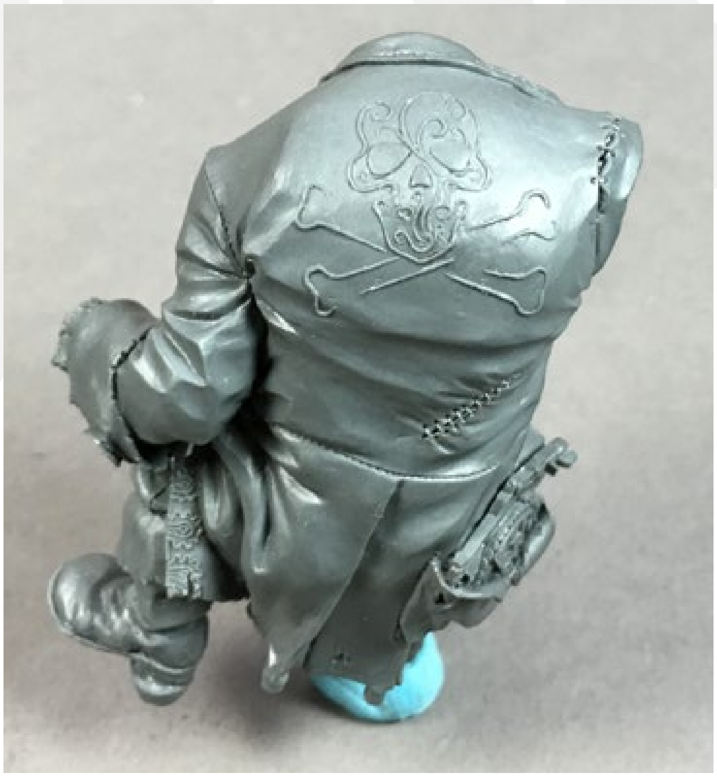
While this really is just extra fluff, a nice bit of packaging does go a ways to enhancing the purchase, at least for the first 30 seconds as you are greedily opening to package to see what's inside. In this aspect, I think Big Child did a good job; the mailing package was a sturdy cardboard box and the container holding the model had some Styrofoam peanuts to keep it from sliding around much. Pretty standard fare, but it is good to have the basics covered to assure that your model remains safe in transit. The actual package for the model was very impressive, however! The model came in a thin cardboard box, adorned with concept art of various members of the Black Sailors. The coolest part, however, was a little flip cover where I could look inside and see the disassembled model inside. I really liked this, simply from the perspective of it being something I had not seen before in a miniature package. It was also a nice touch to thank the backers on the front of the box. Opening the miniature box, there is a piece of colour concept artwork of Tumaruk along with the model itself within a plastic clamshell. My only nitpick here was that the model itself was loose within the clamshell plastic inside the external package, with no foam cushioning it. Some of the pieces are very thin and fragile and could potentially be broken in transit. It is a minor complaint, but the model did slide around a bit in the container. That said, there was no damage to any of the pieces on my model.



Cartographer Concept Art







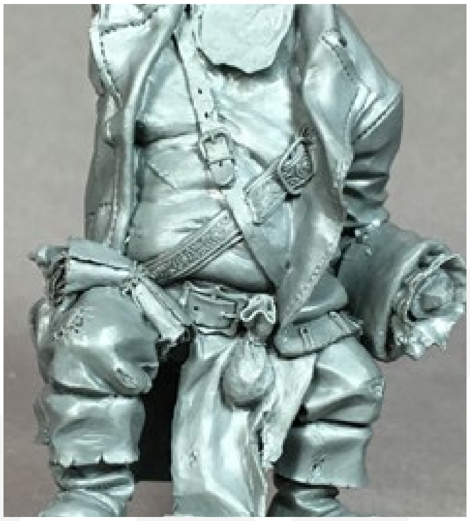
The Model

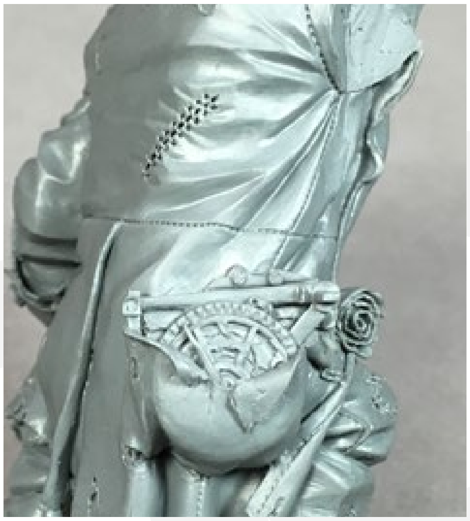
Tumaruk comes in quite a few pieces, although several of these are simply to provide variation during assembly of the model. The main piece consists of the torso, legs and left arm. The right arm is separate and there are two head variants—the closed mouth version is one piece and cast in a light grey resin and the open mouth version comes in two pieces (the head and jaw are separate) and cast in a dark grey resin. Three hands are available with two left hand variants and the right hand. One hand is holding a flintlock musket, one is designed to hold the writing quill and one is holding his spectacles. The quill and the spectacles are also individual pieces along with a piece of parchment and a bag that attaches to his belt.

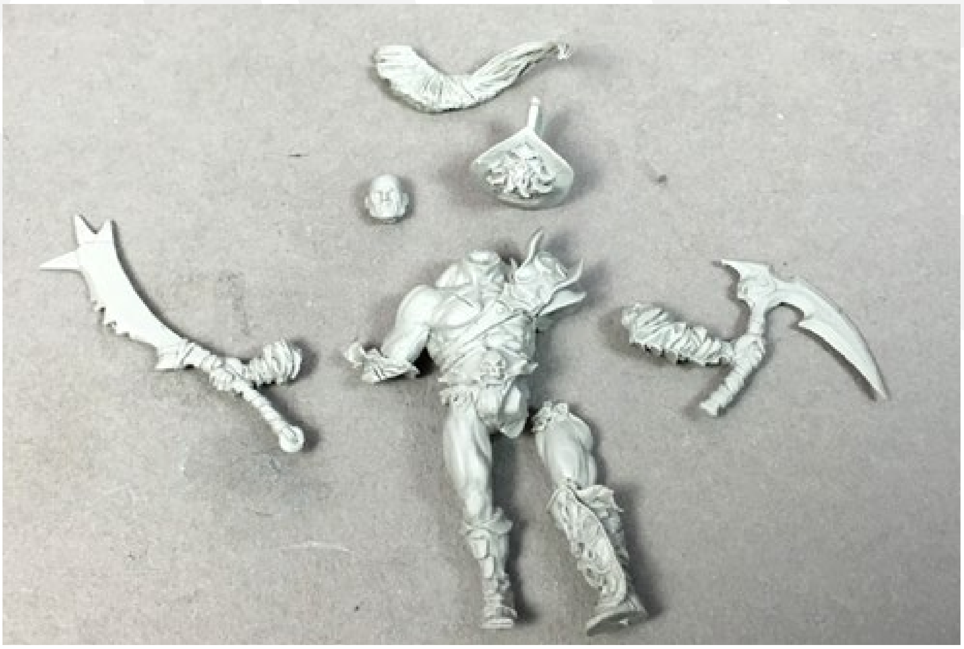
As this is my first experience with a larger scale model, I have to admit I was quite impressed with the detail of the model. Big Child has done a wonderful job of adding character to him. The musket has a skull and crossbones symbol on the handle and subtle kill markers scratched into the gun. The coat has a skull and crossbones embossed onto the back of the coat, as well as several areas that have been patched and small tears in the fabric that have been repaired. The quill is finely detailed. He carries a compass in his right coat pocket. There is embossed detailing on one of his belts as well. I love the expression on his face, especially the closed mouth version. One eyebrow is raised and he has a snaggletoothed grin, which just oozes character.

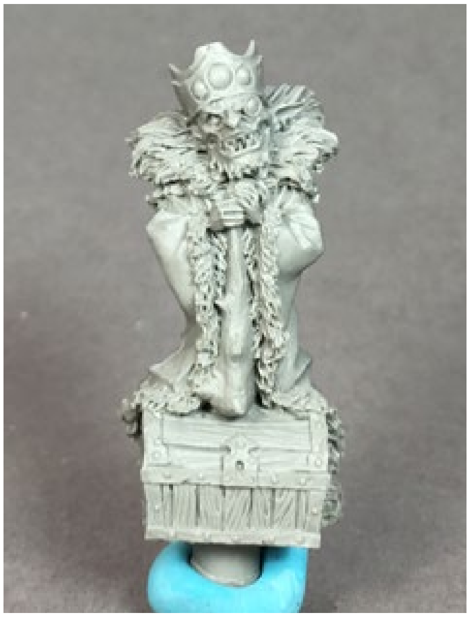
The casting itself is well done. Pour vents are seen on both feet and in several locations along the bottom of the coat. Mold lines are noticeable, but for the most part in easily accessible locations and should not take much effort to remedy. There is a bit of very thin flash present in a few locations, most predominantly between the index finger and thumb on the left hand that would hold the quill. I did not see any air bubbles in my copy of Tumaruk. Small pegs are present at both wrists to aid in placement of the hands; the head and right arm attachments are smooth, however. The space is broad and should be stable for gluing, but I will probably pin those areas just to be on the safe side.

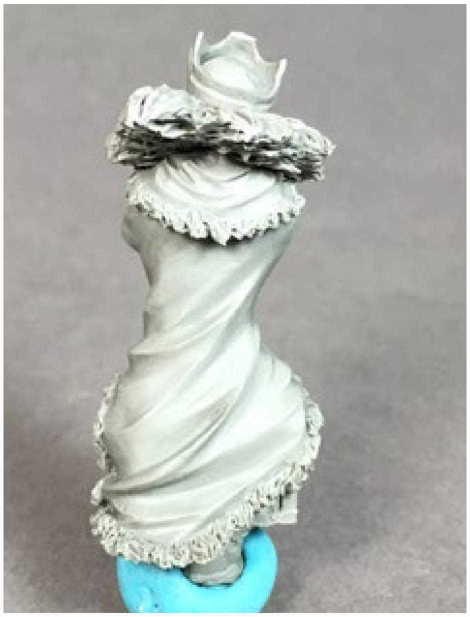
I have to admit I was a bit apprehensive going into the purchase for several reasons. First and foremost, this was my first venture into a larger scale model. I have been meaning to get out of my comfort zone (which is traditionally in the 28-32mm scale) and have been saying I would try something larger for quite some time. The second was this was a Kickstarter purchase, which as we have seen can be a hit or miss proposition. Delays occur and can sometimes be quite lengthy. I admit I was disappointed by the delay, but it is an inherent risk with backing a project such as this. Big Child was very apologetic and I felt did as much as they could to cushion the blow. As I mentioned previously, on the packing, there was a thanks to the backers. There was a nice letter as well apologizing for the delay. Big Child also sent two other miniatures in addition to my order, a goblin king standing on a treasure chest and a multi-piece barbarian model that looks to be about 32mm in scale. At the end of the day, I am pleased with my purchase and the possibilities it presents and would recommend this model (or any from the Black Sailors line, for that matter) to anyone interested in tackling a larger scale model. I am very excited about exploring this new size of miniature and seeing what I can do with texture and freehand which are not always possible with the small scale models I am used to—many thanks to Big Child for getting me off the fence about this!









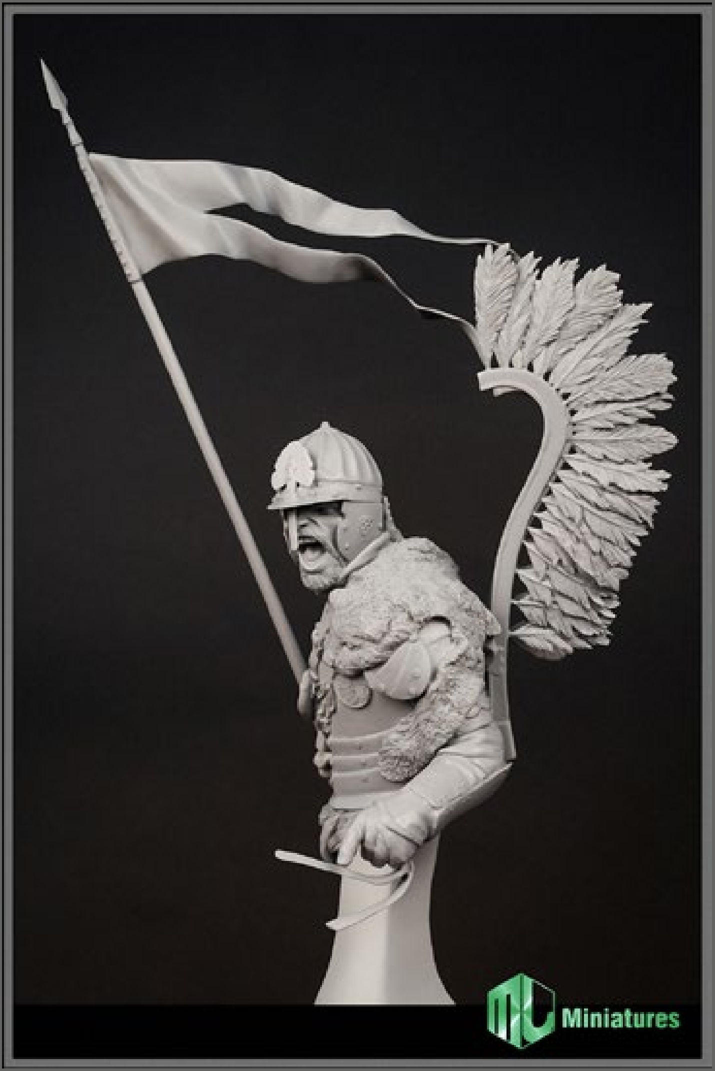


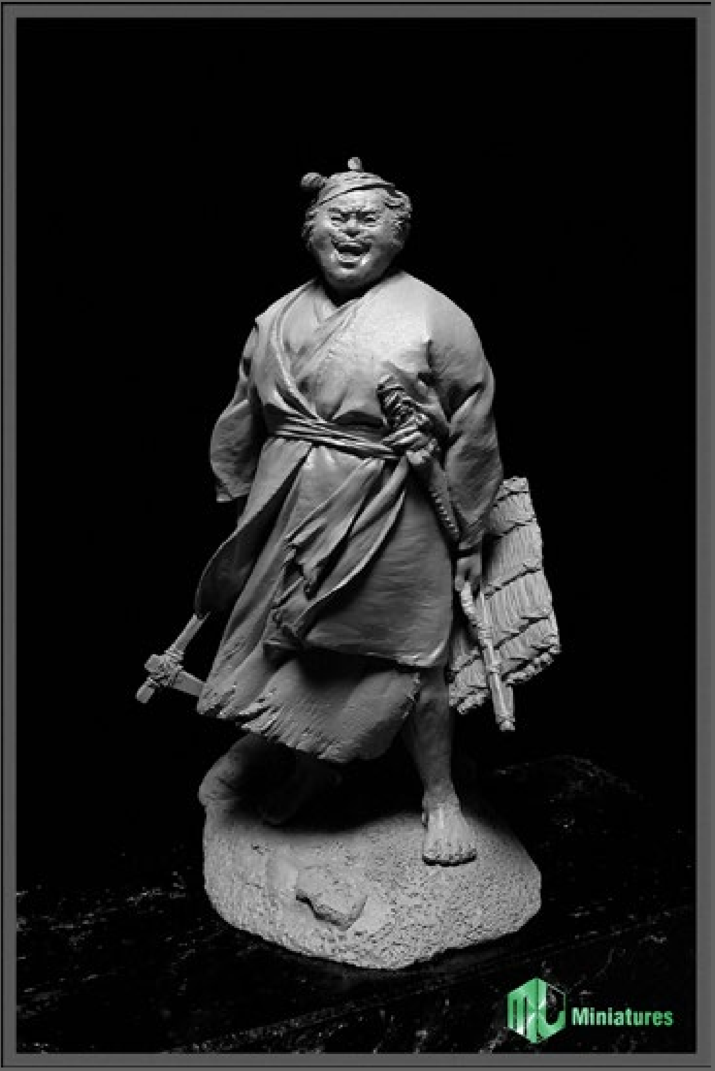
EXPOSÉ

THE BEST NEW RELEASE FROM THE PAST MONTH

Acient Shu Warrior

Company:	MJ Miniatures
Size:	75mm
Contact:	www.mj-miniatures.co.kr


Miniatures

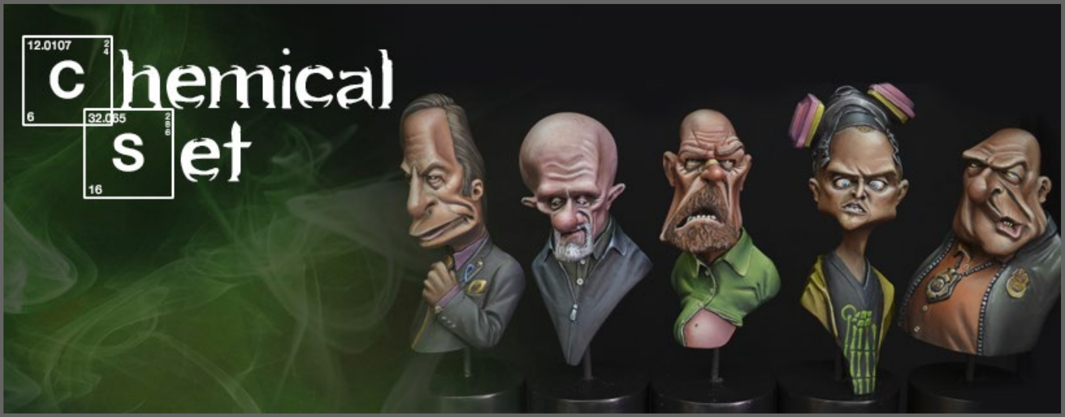

Miniatures

Polish Winged Hussar

Company:	MJ Miniatures
Scale:	1:9th
Contact:	www.mj-miniatures.co.kr

The Chemical Set

Company:	Tiny Leads
Scale:	1:12th
Contact:	www.tinyleads.co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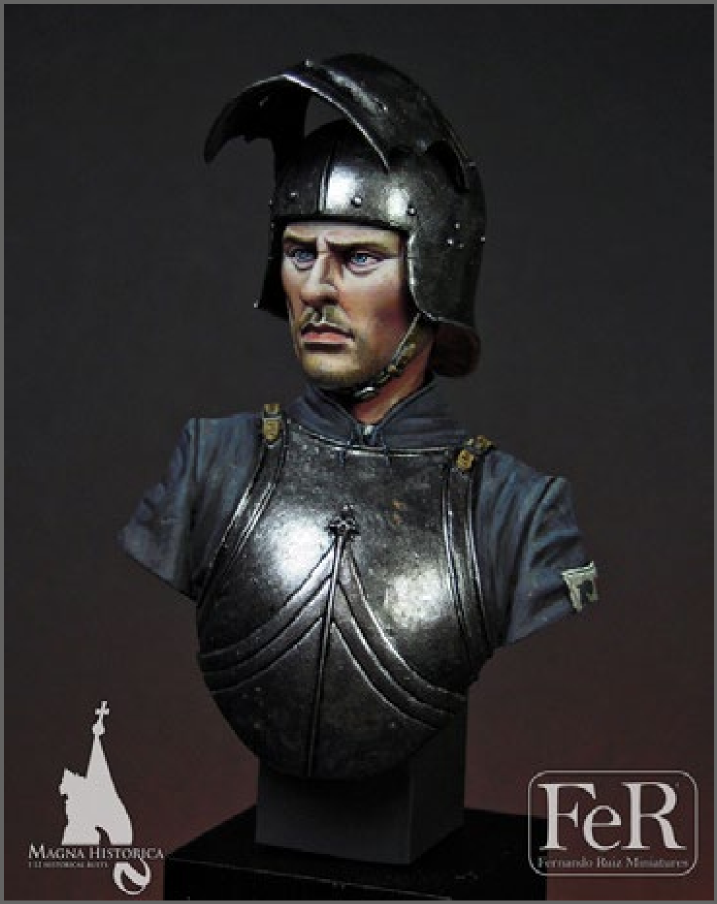
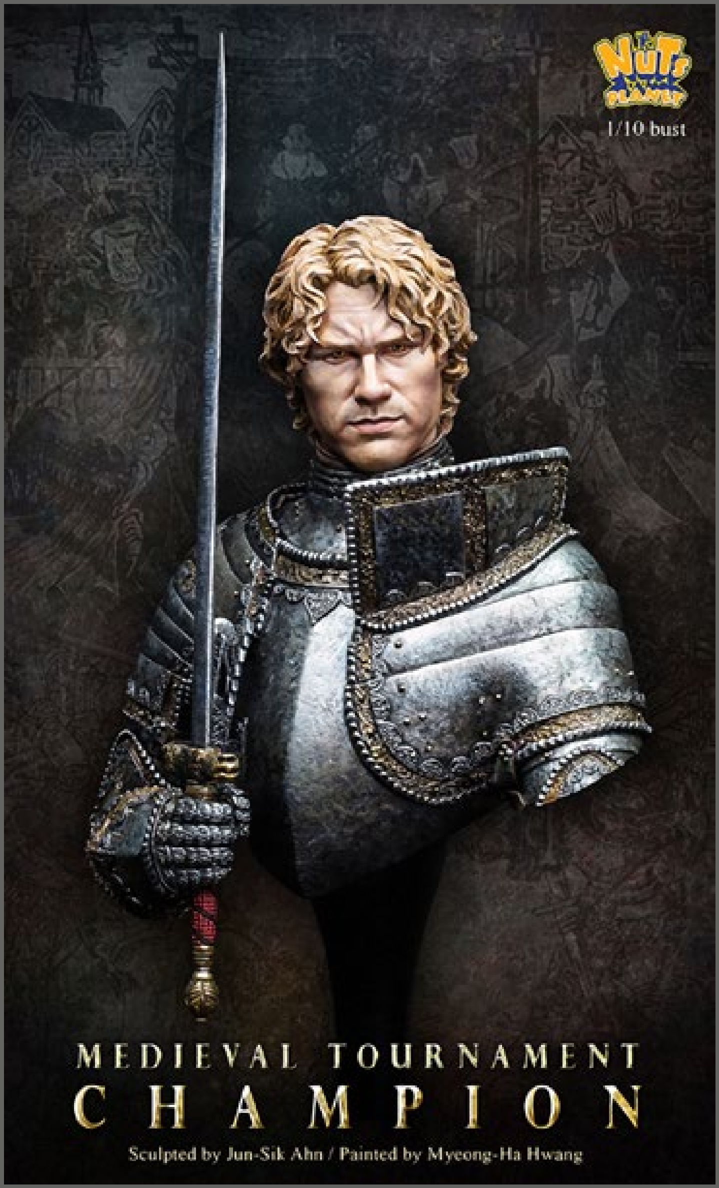

MAGNA HISTORICA
1:12 HISTORICAL BUSTS
FeR
Fernando Ruiz Miniatures

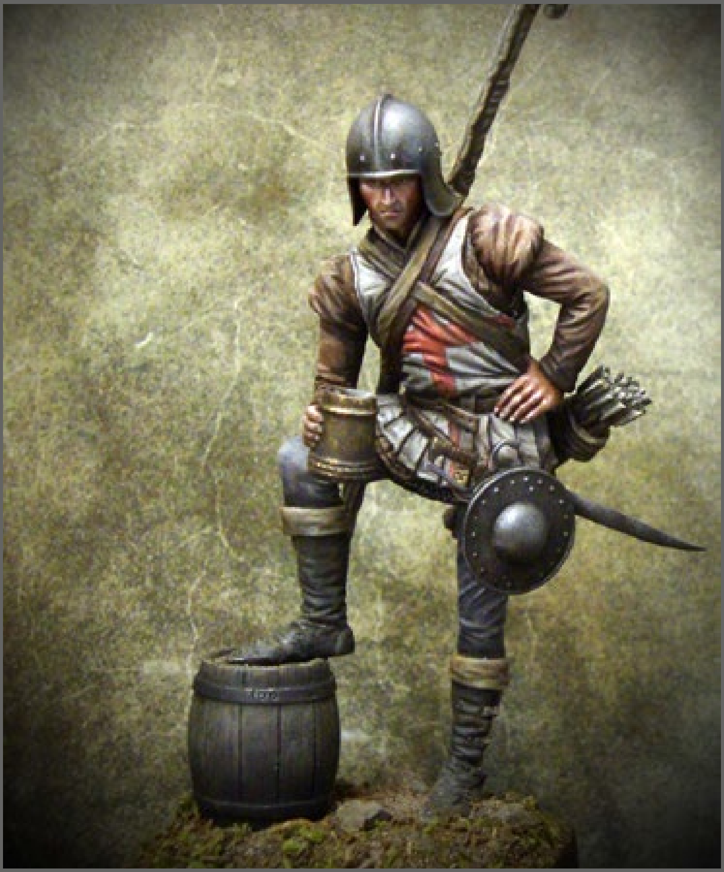
Swiss Mercenary

Company:	FeR Miniatures
Scale:	1:12th
Contact:	ferminiatures.com


NuTs PLANET
1/10 bust
MEDIEVAL TOURNAMENT
CHAMPION
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

Midieval Tournament Champion

Company:	NutsPlanet
Scale:	1:10th
Contact:	www.nutsplanet.com

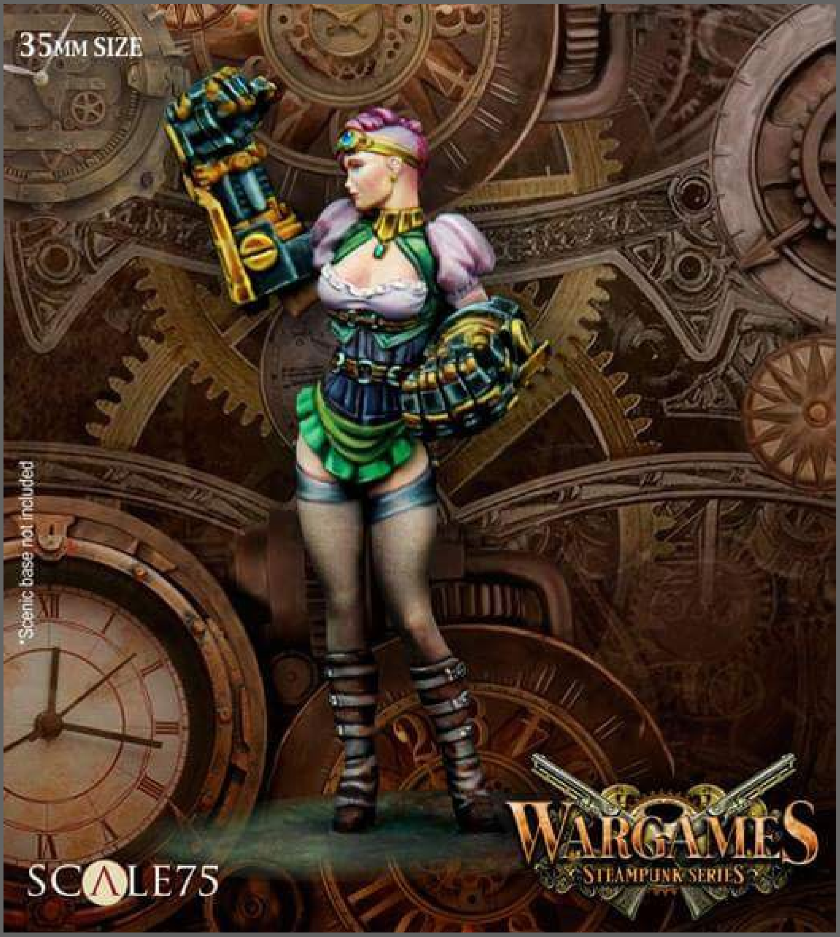


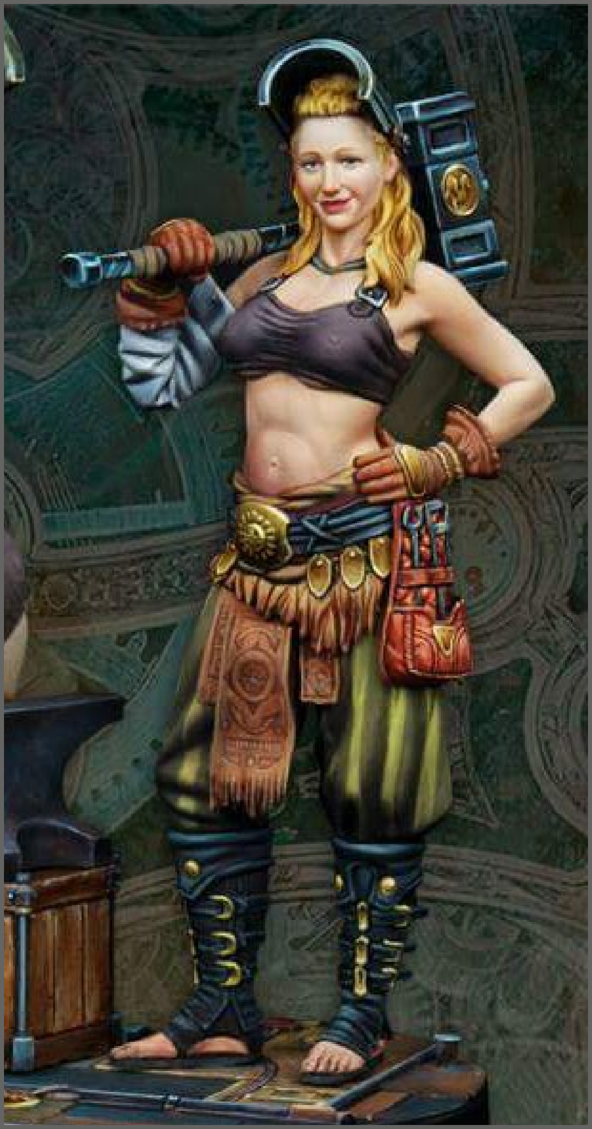
Archer XV century

Company:	Tartar Miniatures
Size:	75mm
Contact:	tartar.miniatures@libero.it

Nancy Steelpunch

Company:	Scale75
Size:	35mm
Contact:	www.scale75.com


35MM SIZE
*Scenic base not included
SCALE75
WARGAMES
STEAMPUNK SERIES

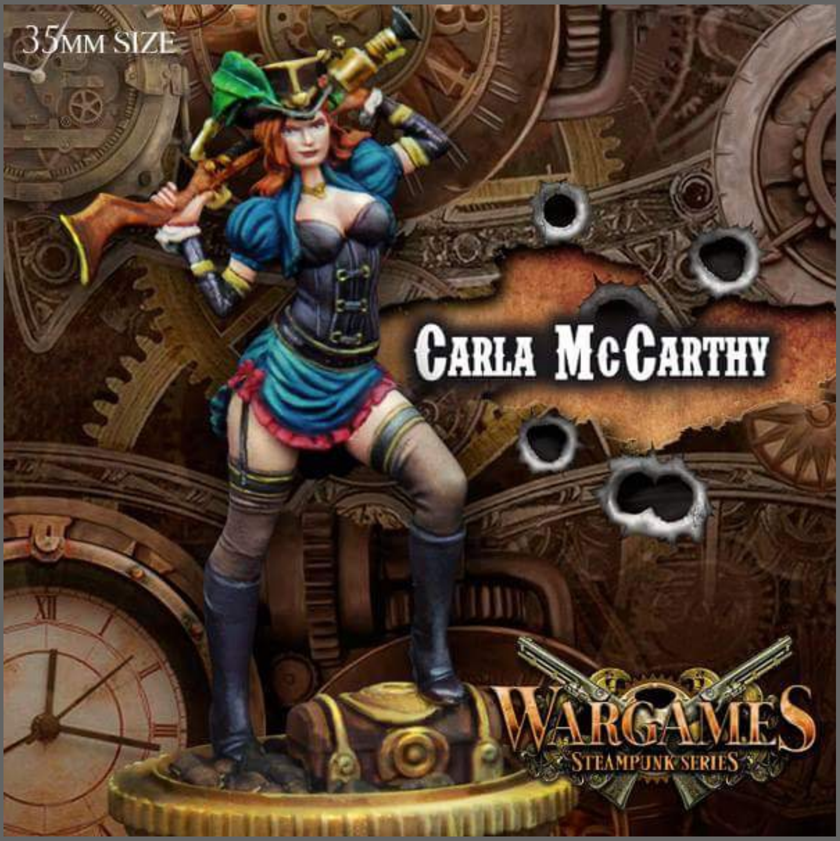


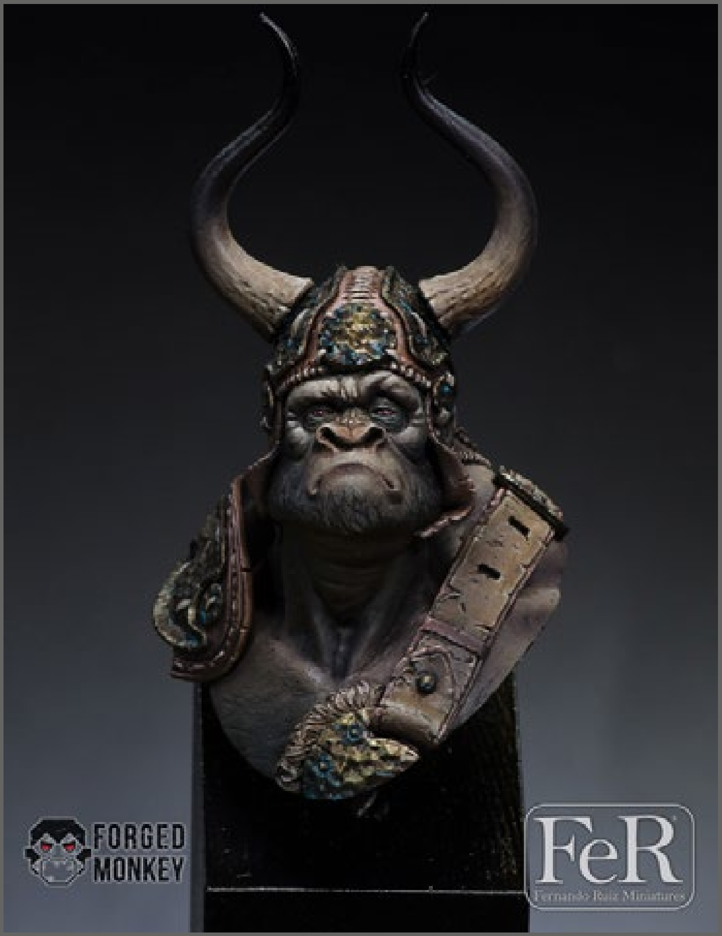
Helga Blitzhammer

Company:	Scale75
Size:	75mm
Contact:	www.scale75.com

Carla McCarthy

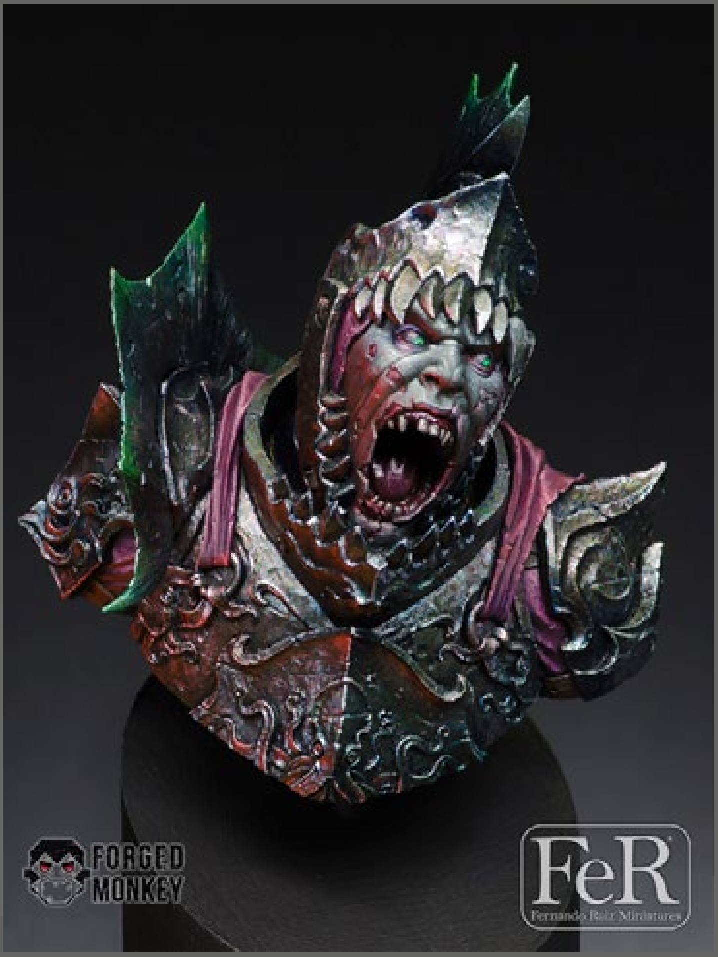
Company:	Scale75
Size:	35mm
Contact:	www.scale75.com


35MM SIZE
CARLA McCARTHY
WARGAMES
STEAMPUNK SERIES


FORGED MONKEY
FeR
Fernando Ruiz Miniatures

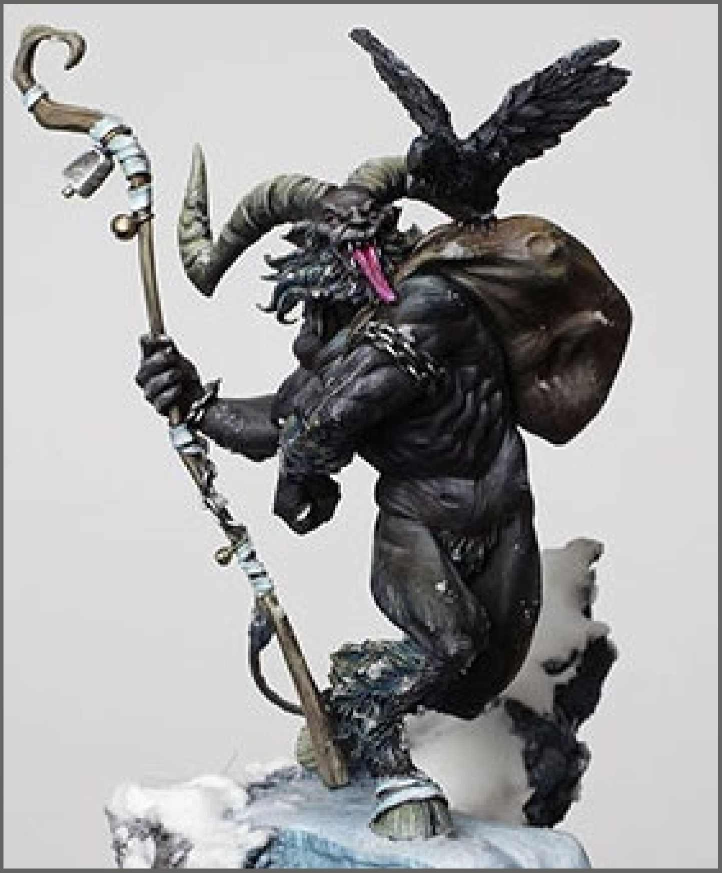
Tribe Chief Morrow

Company:	FeR Miniatures
Scale:	1:12th
Contact:	ferminiatures.com


FORGED MONKEY
FeR
Fernando Ruiz Miniatures

Sentinel of R'lyeh

Company:	FeR Miniatures
Scale:	1:9th
Contact:	ferminiatures.com



Krampus

Company:	Aradia Miniatures
Size:	75mm
Contact:	www.aradiaminiatures.com

Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

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HISTORICAL AND FANTASY MINIATURES

TARTAR MINIATURES

By Terry Cowell

Tartar Miniatures have been busy raising their profile on social media this year and have backed it up with several new releases, but they have been around since 2009. FPM decided to have a chat Sergey Savenkov of Tartar to find out a little more about them.

Hi Sergey, welcome to FPM. Please give our readers a little biographical information; clarify how you are involved within our hobby world.

I was born in Russia and grew up in St. Petersburg. Since 2004, I have lived in northern Italy.

I have been interested in miniature modelling seriously since 2007 and I gained much experience working on several Kickstarters in America where I sculpted 28mm, 54mm, 75mm and busts, etc.

Please tell us about your company Tartar Miniatures. Who else works with you or for you? How did your company get started? What was your original ambition?

The project Tartar Miniatures was born in 2009 in Italy and came into existence purely by coincidence!

In developing projects, I worked with several Russian and Ukrainian sculptors including Alexander Deryabin, Dmitry Pozdnyakov, Oleg Pogosyan, and others.

Among the painters I have appointed Ruslan Vorobyov and Sergey Popovichenko.

Our project objectives have always been the development of miniatures with the promotion of sculptors and painters, etc.

At Tartar you sell a range of historical, fantasy, busts and even diorama scenes. Do you have a preference or do you simply go with what you enjoy?

Personally I prefer to sculpt fantasy and busts; almost all of our fantasy pieces to date have been created by me.

My sculptor friends, the artists who have collaborated with me on our project, have created the majority of our historical figures.

We tried different directions; many works were not commission based while others were purchased already created as finished products. Therefore, some have been successful while others not as much.

Lately I have also developed historical sculptures, but I try to make miniatures for our project and not for other companies.

The miniatures market seems fairly saturated these days with the arrival of crowd funding companies plus many new, independent developers selling their own work. Is meeting demand without exceeding expenditure a challenge for Tartar?

I agree that lately the market is enriched with many new companies and many new miniatures; unfortunately, not all of the items that we launch are successful in sales and some of them are sold over time and not immediately. In general, we try to produce pieces that have a particularity perhaps in facial expression or in an interesting pose.

How does Tartar compete in such a market? What do you do to try ensuring customers return once they have purchased from you?

We try to give the best service to our buyers. For example, quick answers on mail preparation and delivery of parcels. We also provide a copy of the dispatch order. Often we will do discounts on certain items, especially for repeat customers.

Following on from the previous question, how important do you find social media in reaching out to your customers, both old and new?

Today it is essential that you share your work on social media, to keep customers informed of your latest product, to enhance your reputation and to reach out to new customers. Above all it is important to generate sales, as this is what allows companies to continue developing and manufacturing. In addition, the support we receive from our customers is highly motivating.

You sculpt many of the models you sell, but you offer variation by employing other sculptors, too. Is this done deliberately to introduce some variation?

The project Tartar Miniatures was initially created as a collaborative group of sculptors and painters.

At that time I had just started sculpting and certainly could not support the project with my own work. Now, even though I can create my own work, I always look to accept sculptures created by our other artists. I understand that some of the people who sculpt for Tartar are masters at their own techniques and often have a very different way of working than me. This diversity is important and better for the customers.

Sometimes we give total freedom to the sculptors to create what they will, while other times we work together to establish a set of objectives based around scale, etc.

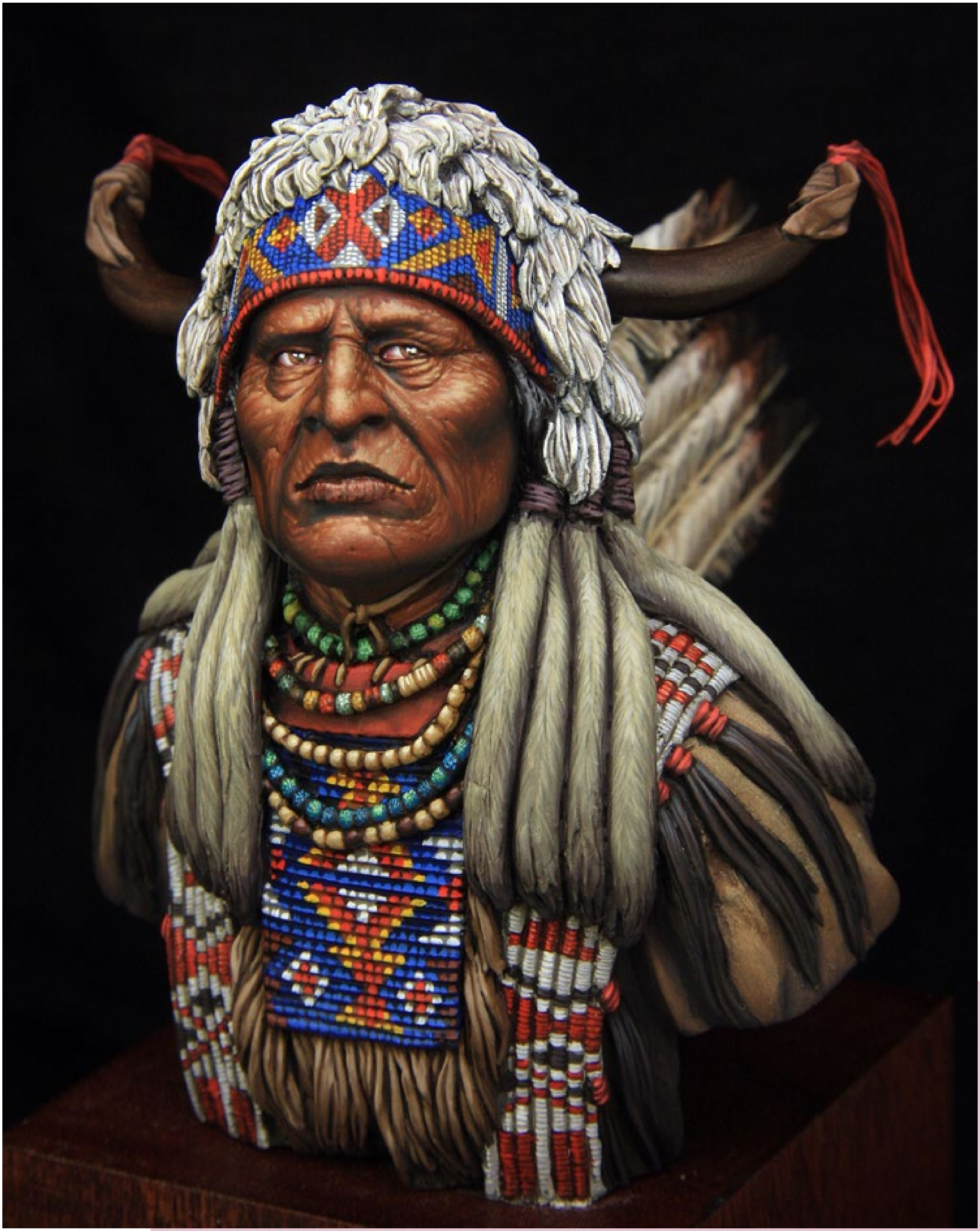
What processes do you use to sculpt your work, what mediums do you prefer to work with, what resin do you use and which methods of casting you prefer?

In my work I usually use two-component materials like Magic Sculpt, green stuff, Milliput and so on. Lately, I started working with the new grout mixture called MODELITE that is produced by a company in St. Petersburg (Russia). This material is designed specifically for sculpting with your hands and I must say that I dislike some of its features, given that the finished sculpt has to be translated into resin.

Where do you find inspiration for the miniatures you sculpt?

It is a little difficult to give the answer. I speak from my experience and it depends very much on the mood I am in at the time and the state of my soul. Sometimes ideas come to me suddenly or I can see a picture on the table that influences me to replicate a feeling or a characteristic within my sculpture.

Sometimes it happens that I start creating an armature and the ideas come to me during the process.



Without ignoring the other artists you have painting your figures producing some wonderful spectacles, a special mention should be given for Kirill Kanaev who has painted some of your work to meet the typically high standards we have come to associate with one of our hobby's most inspirational artists. How does this feel personally, to see your work brought to life with such finesse?

Kirill is amazing; I'm always fond of an artist that comes along with a soul and passion for painting. The work we did together was unique and I'm especially happy with the painting work he put into the Tartar Native Americans. They are one of the topics I have been passionate about since childhood.

Kirill produced some beautiful box art for Tartar Miniatures and I hope that our collaboration will continue in future.

The other thing I need to mention is that Kirill Kanaev is an excellent person and is great in all ways unrelated to painting!

What can we expect in the future from Tartar Miniatures?

In the future? Well, here is an exclusive preview for FPM; we are preparing a new piece from Alexander Deryabin 'Indian Woodland in 75 mm'.

If you would like to purchase Tartar Miniatures, they can be found at the following stores.

www.elgrecominiatures.co.uk

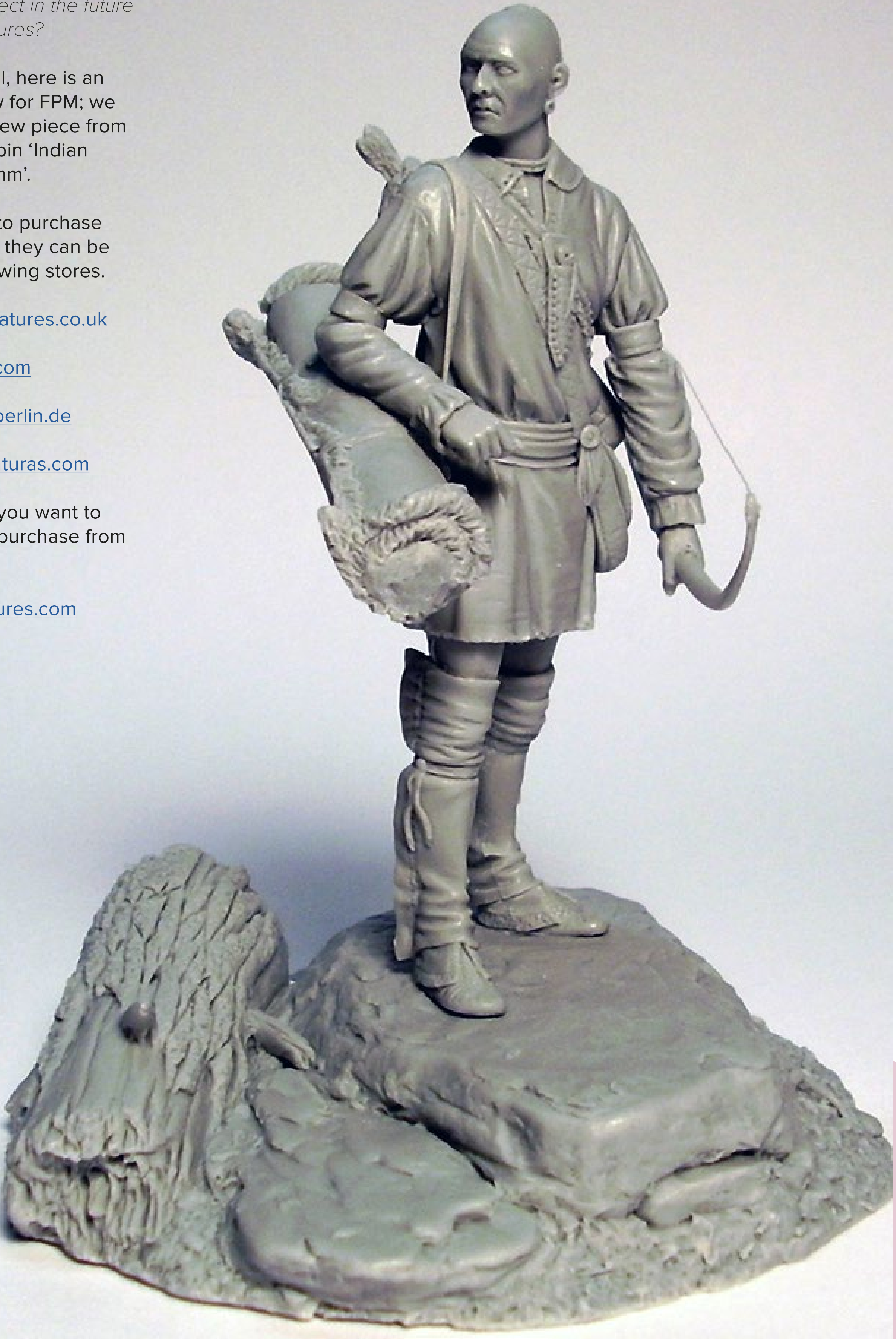
www.redlancers.com

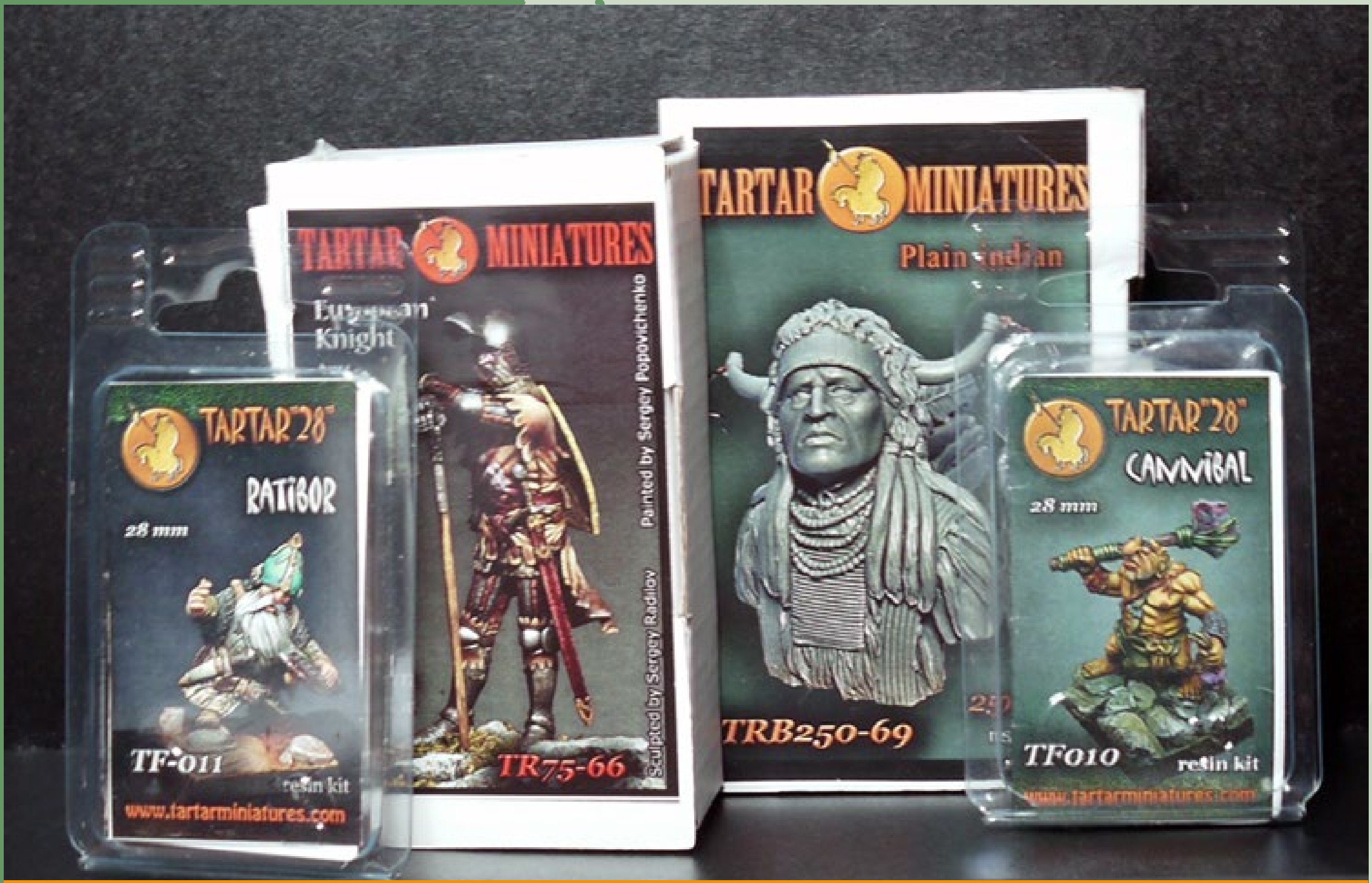
www.miniatures-berlin.de

samarkandaminiaturas.com

And, of course if you want to contact Tartar or purchase from them directly:

www.tartarminiatures.com




TARTAR MINIATURES
European Knight
Painted by Sergey Popovichenko
Sculpted by Sergey Radilov
TR75-66
TARTAR MINIATURES
Plain indian
TRB250-69
TARTAR"28"
RATIBOR
28 mm
TF-011
resin kit
www.tartarminiatures.com
TARTAR"28"
CANNIBAL
28 mm
TF010
resin kit
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Tartar Miniatures Group Review

By Terry Cowell

In order to provide our readers with a little more depth to what you can purchase at Tartar, I decided to review a random selection of their miniatures.

Cannibal and Ratibor (both 28mm), European Knight (75mm) and finally Plain Indian (a 250 mm bust) have all been put under the FPM microscope. My colleague Marta will also present her own review to allow for a diverse opinion.

Cannibal

Size:	28mm
Material	Resin
Available from	
Tartar Miniatures	

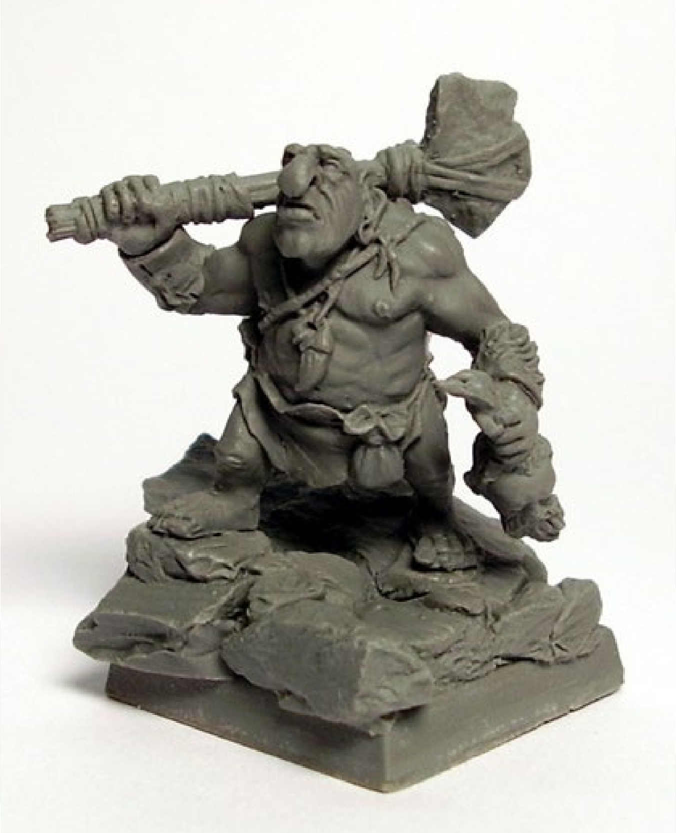
First up is Cannibal. A 28mm, 4 part resin kit sculpted by Sergey Savenkov and box art on the inlay card comes from Sergey Chasnik. Assembly is straightforward and the components are aligned easily. Each Tartar model comes with its own catalogue code to make it easy to order. The miniature comes in plastic casing and the miniature components inside a plastic zip bag.

Cannibal is, as the name infers, a sort of Neanderthal wildling that has a fondness for eating any creature that resembles his own species. A large animal tooth around his neck might suggest he supplements his diet with the odd sabre tooth tiger, but on the menu today is definitely his preferred cuisine, as evidenced by the severed head he unceremoniously lugs around by the hair. Further evidence can be found in his backpack which has some feet poking out of it (literally a primeval man bag)! Slung over his shoulder he carries a large, crudely fashioned axe; it looks menacing and his well-muscled physique marks him as equipped to swing it. He has a money bag on his waist, but I imagine he collects teeth rather than coin.

My favourite attribute is the face on Cannibal; he has a low forehead, a large comical protruding nose (think Asterix) and bushy brows. He also boasts earrings and a ponytail (our man likes to look his best when going out for a meal).

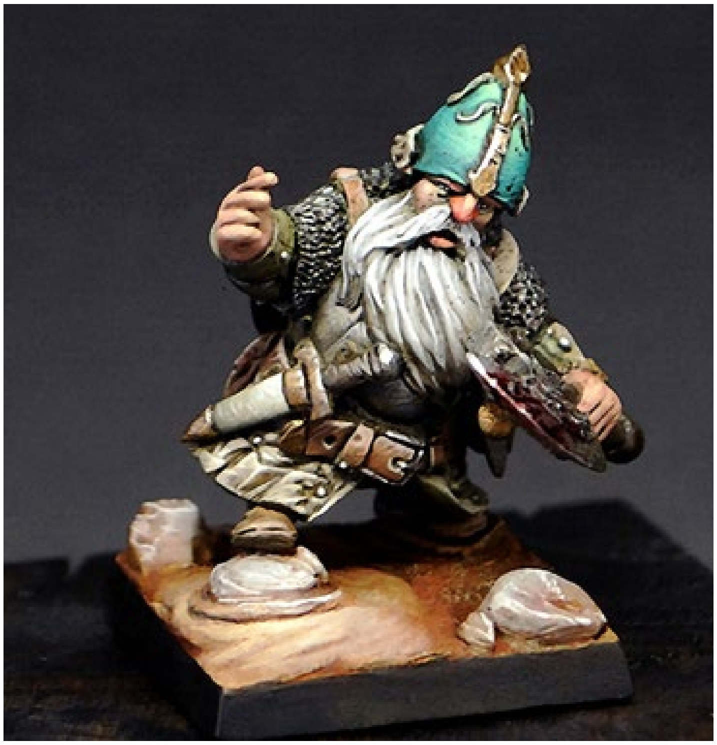
Also provided is a rocky outcrop themed table top base, which is welcome if you want to use him for gaming without spending additional time customising.

The sculpting work on this miniature is good--the details are sharp and for a painter the model is accessible to work on fully assembled with no hard to reach areas. There is the usual amount of flash to be removed, but I found no air bubbles or unwanted defects. I see Cannibal as ideal 28mm for a small-scale diorama.



Next I looked at Ratibor, which is again 28mm resin and comes in 5 parts. It is also sculpted by Sergey Savenkov, but this time painted by Max Amon Richiero. I have to say that after inspecting Cannibal, I was a little disappointed with this one. The character is an armoured dwarf and he brandishes an axe. A sword hangs from his belt with a buckler you can attach to his back. He is well equipped to go into battle.

The main body component is nice; the hair is well defined and the helmet tips over his eyes, creating the feeling he is struggling to fill it. The tunic almost reaches the floor creating a very likable character, but my issue is with the detailing on the weapons. I know it is small scale, but I found the detail to be needlessly heavy in places, the grooves on the axe the most obvious. It's nothing that couldn't be overcome with a little greenstuff, though.



As with Cannibal, a premade base is provided and this time it's a muddy marsh.

There is minimal flash and a tiny air bubble under the right eye, but nothing unfixable.

Ratibor

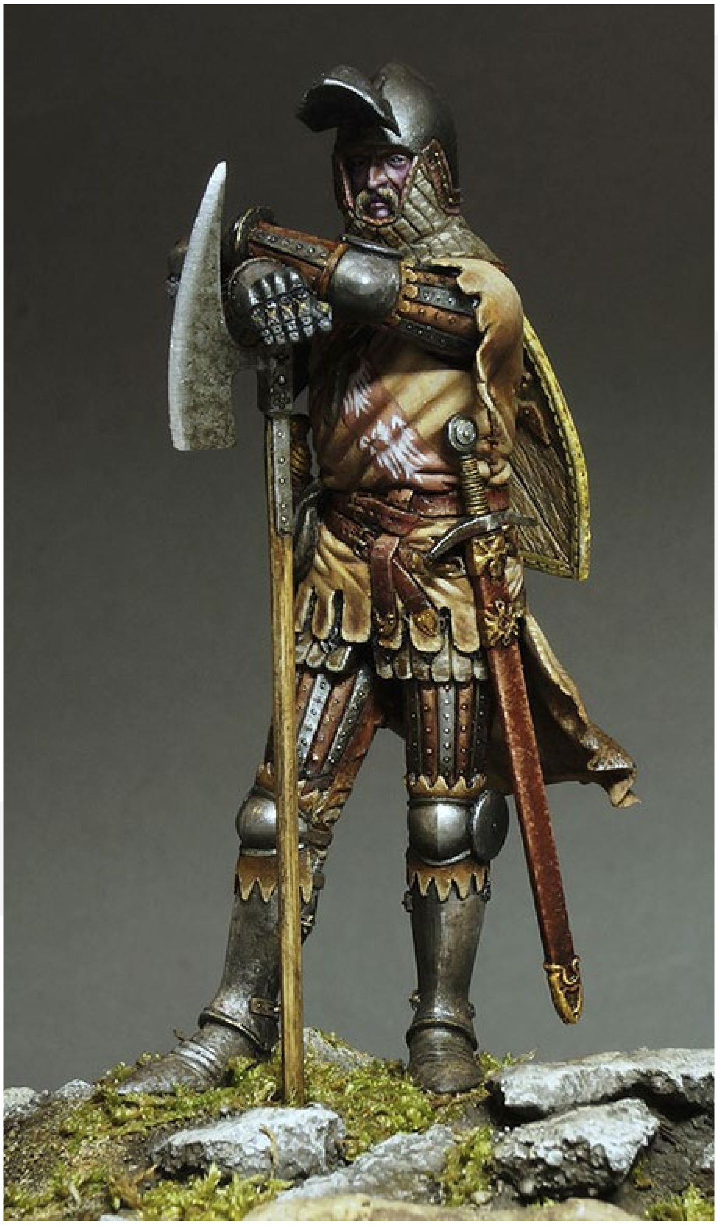
Size:	28mm
Material	Resin

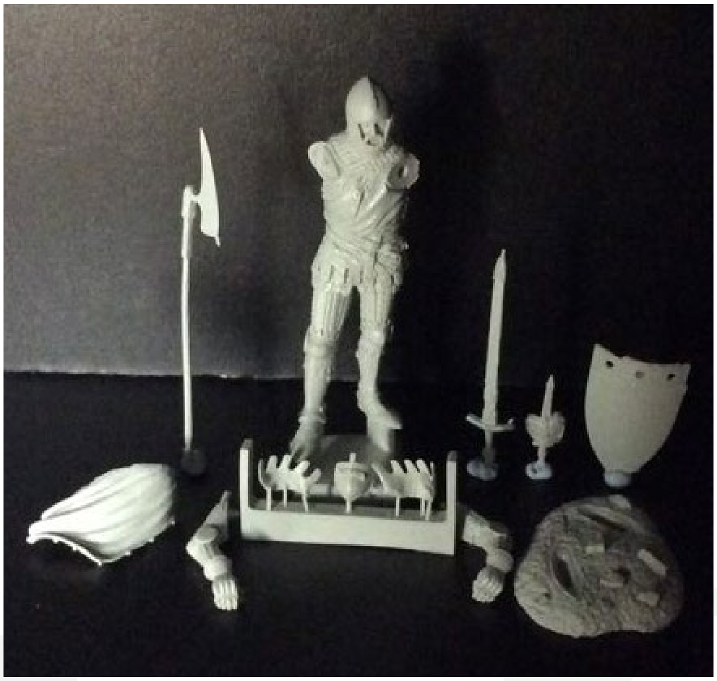
Available from

Tartar Miniatures

European Knight XIVc is a 12-part 75mm resin kit. It has been sculpted by Sergey Radilov and the box art was painted by Sergey Popovichenko. The larger models are packed differently than the smaller scale figures. It is packed in a sturdy cardboard box with the artwork, logo and credits on the top and some safety blog on one side. When I first opened the box, I was pleased to find a little card depicting 45 shield crests inside providing inspiration and to aid artisans wanting to personalise the shield (nice touch). The components are separately bagged, which is great with 12 parts; the last thing you want to see are components being buckled or warped after getting squashed together.

Upon close inspection, it occurs to me that the larger scale models (as expected) have more precise details, but even the minute details like chainmail and belt holes seem cleaner and more precise.





This would be a wonderful miniature for someone wanting to improve or show off their skills, as it has a wonderful interplay of textures. Wood, metal, cloth and leather--you have them all.

The figure stands in a relaxed pose. The faceplate can be assembled to cover the face, although leaving it open further enhances his casual at ease manner.

He has a large halberd and I was pleased to find the pole wasn't warped at all; this is down to the packing. The casting on this is great. There is very little flash and no visible air bubbles. There are some components on sprue, which will require the usual expected careful separation.

I did find one defect that will need some careful attention. The top of the shield has a small section missing from the top, but an incision left behind indicates it is likely down to a cutting error rather than the cast itself. It is definitely nothing that would prevent me from buying this model.

European Knight

Size:	75mm
Material	Resin

Available from

Tartar Miniatures

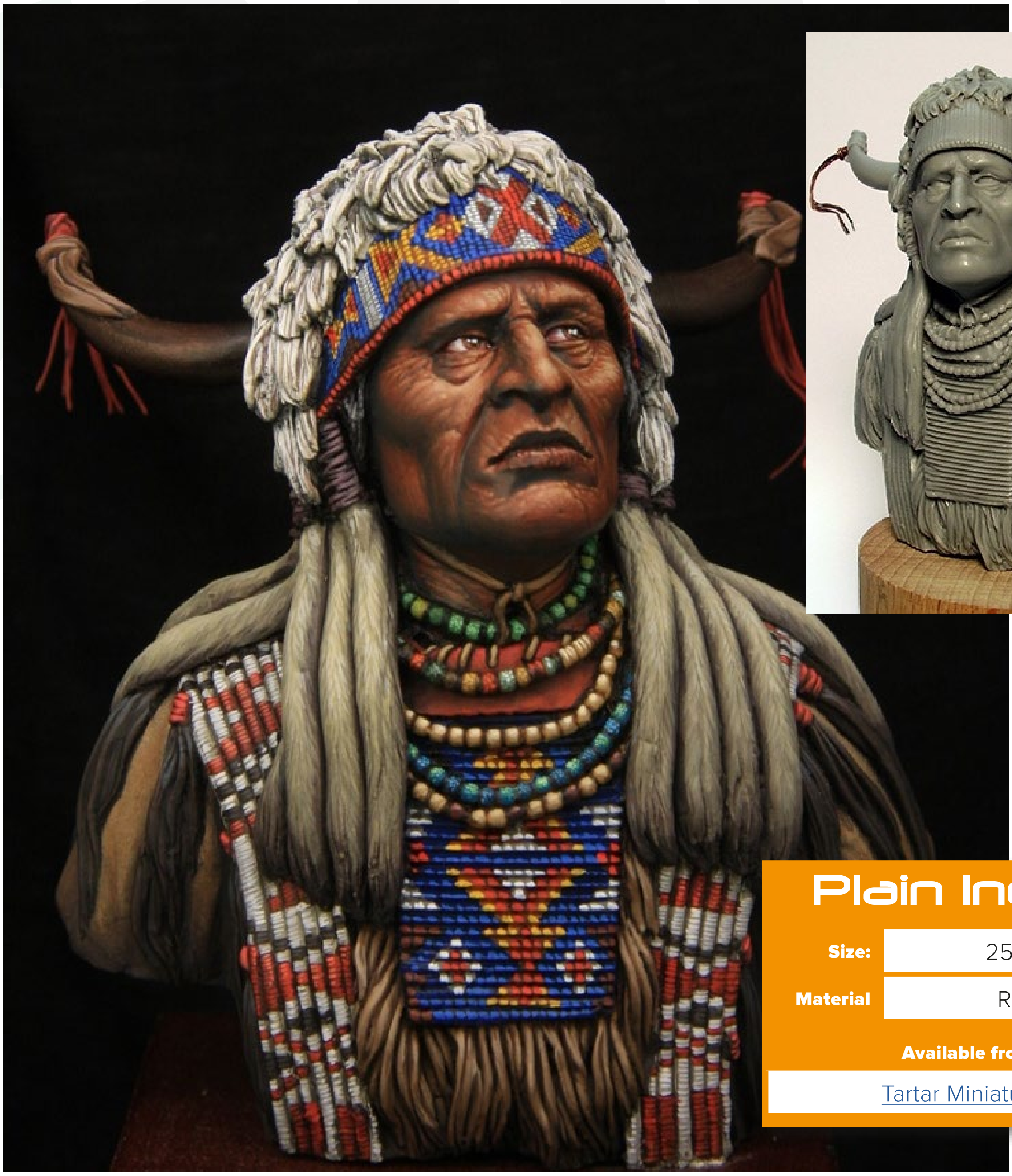
Plain Indian is a 250 mm 5 part resin bust. It has been beautifully sculpted by Sergey Savenkov and at the time I received my copy, no box art had been completed. It has since been masterfully brought to life by Kirill Kanaev. Judging by what I have seen, the larger the scale, the better it gets. This is my favourite by far. As with the knight, it comes in a sturdy box with some bubble wrap for added protection. The smaller components (horns and feathers) are bagged individually.

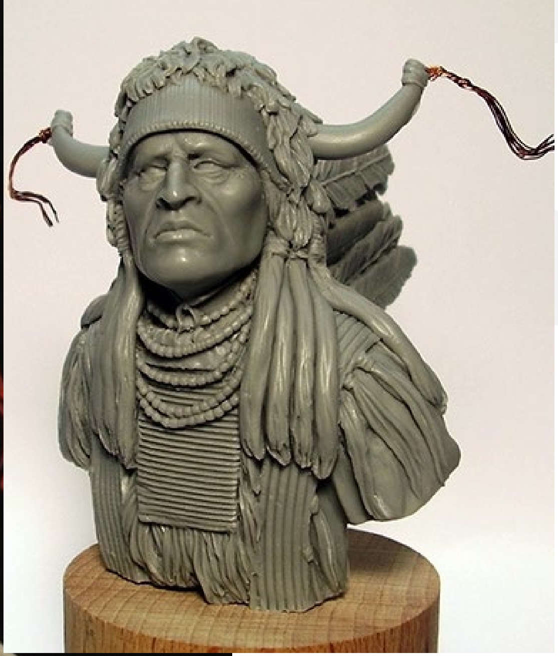
One thing I will point out is that the ties hanging off the end of the horns do not come supplied. It's simple to add them yourself, although it has always been my opinion that if you advertise something, you should provide it no matter how small or insignificant it may seem.

There is minimal flash to be carefully removed and a few areas that would benefit from careful sanding. There are no visible mould lines and the only air bubble I could root out was on the underside of the bust.

The Plain Indian has been sculpted with love. The facial profile is perfect and I appreciate the tiny weathering lines on the skin. Again, there is a wonderful interplay of contrasting textures. Skin, wood, cloth, feather and ivory provide a great challenge for all artists while everything is easily accessible with a paint brush.

The vertical ribs on and the beads around his neck provide yet another contrast and this is without doubt a bust I look forward to painting in future.





Plain Indian

Size:	250mm
Material	Resin

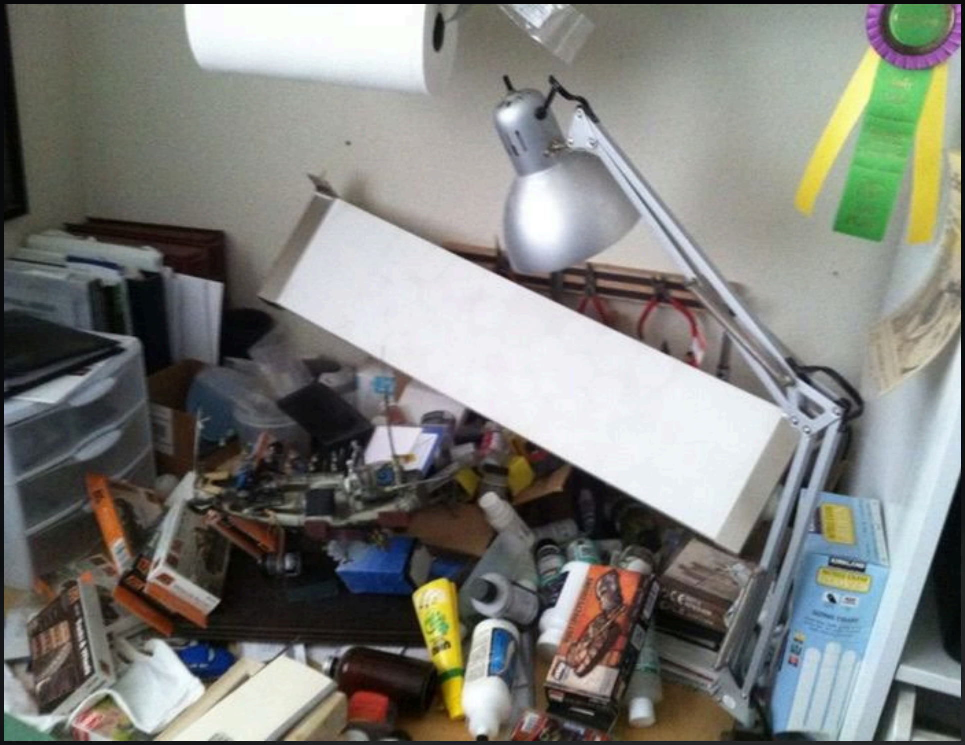
Available from

Tartar Miniatures

by Justin McCoy

REMORA

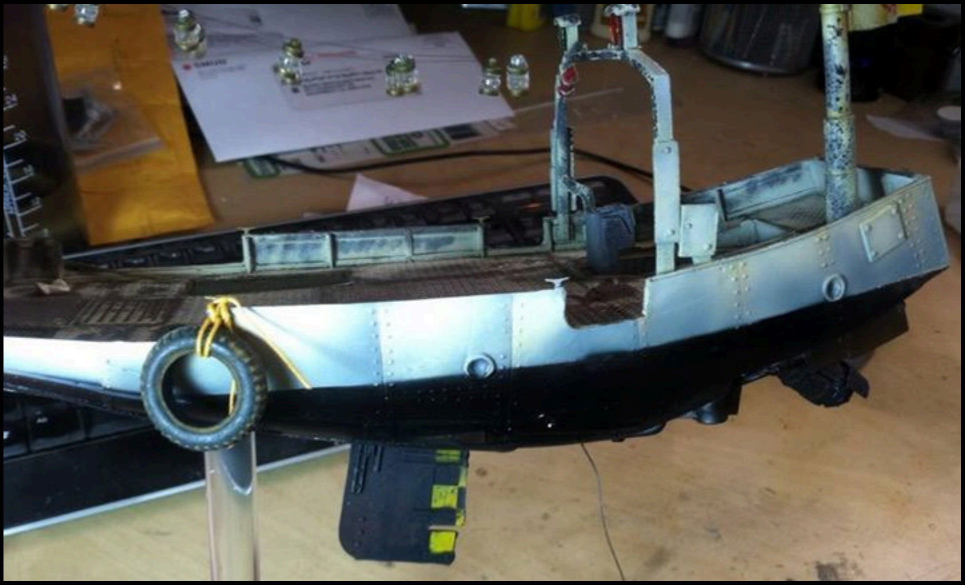
flying restaurant: part 4

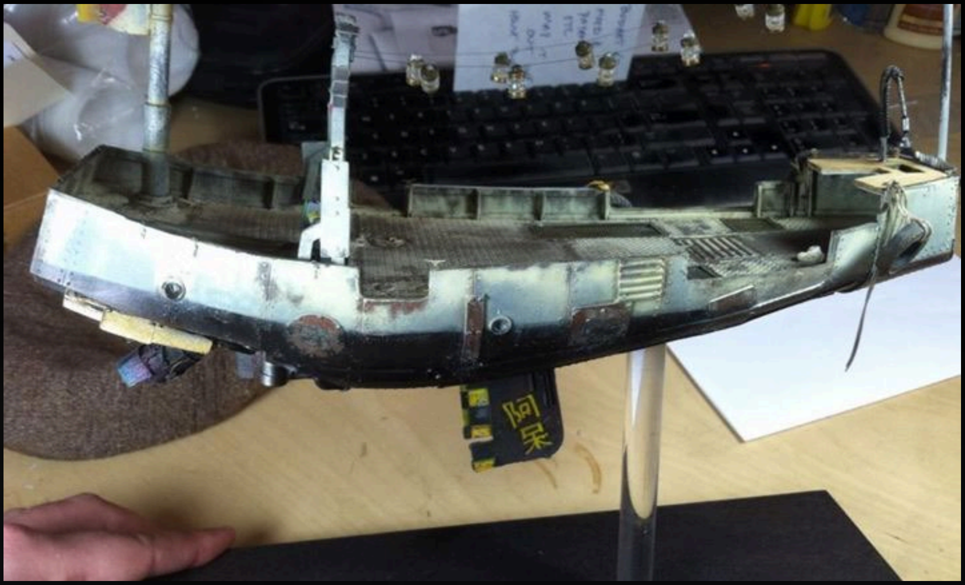


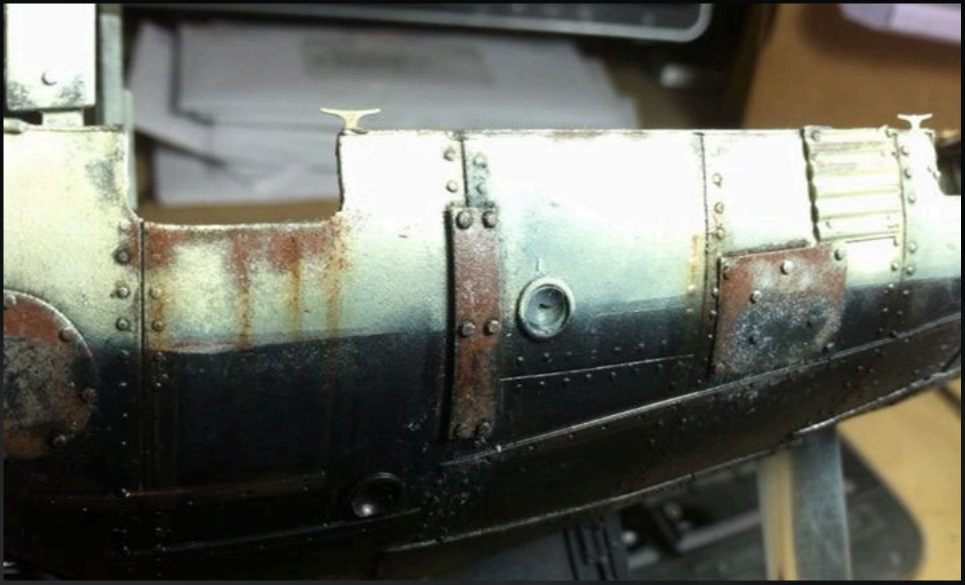
So what do you do when a shelf falls on a nearly completed model kit? Apparently the first thing you do is survive the onslaught of jokes, because your friends love you.

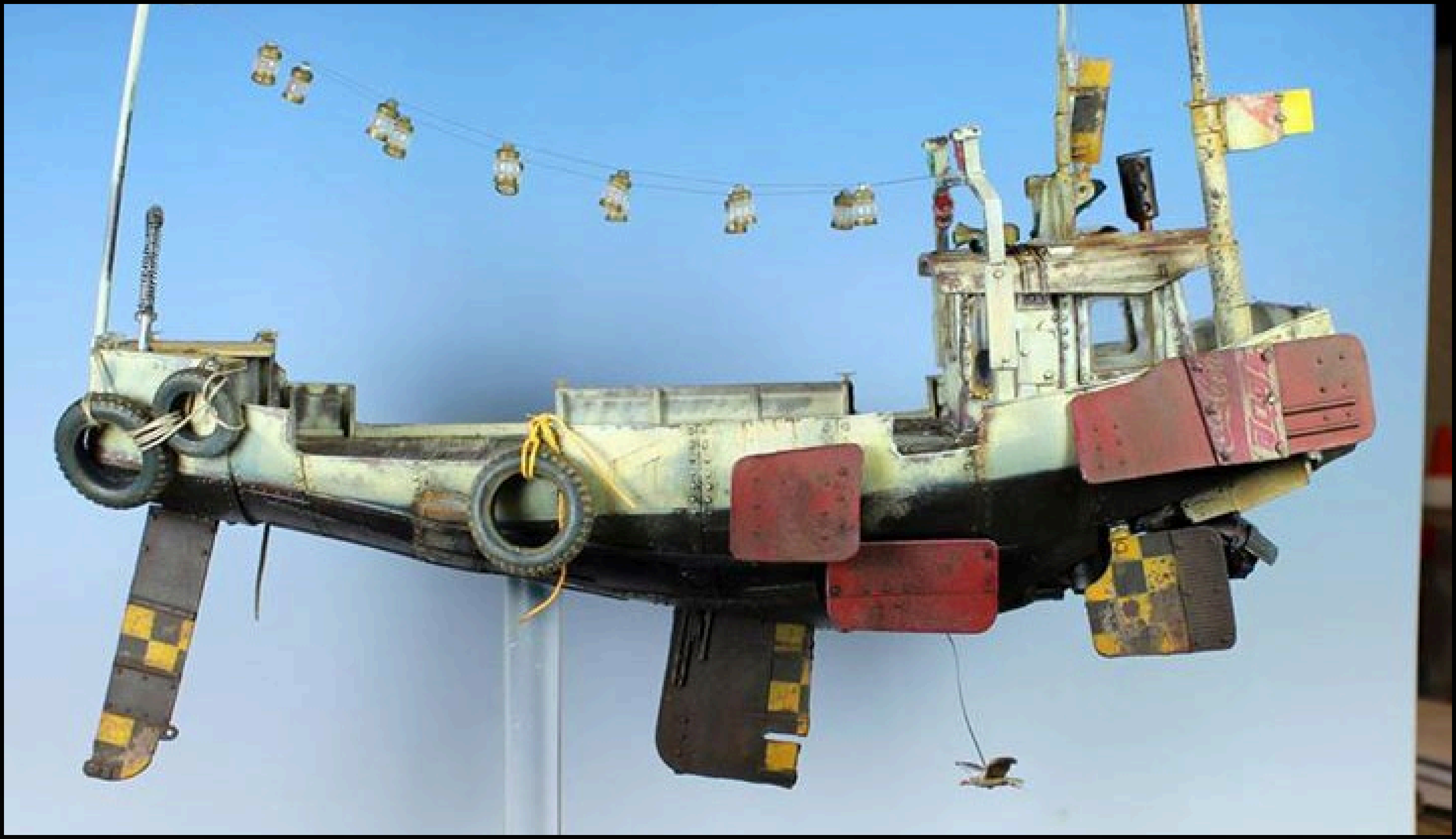
NICE MODEL.
WOULD BE A SHAME IF SOMETHING...HAPPENED TO IT.

Once that was done, I repainted the hull with a cleaner, more focused finish to help draw the eye to the deck of the ship. I did this with another round of hairspray chipping, this time very lightly so as to expose the previous layer. This also gave me some more variation in the white, as I varied the new white from the original.









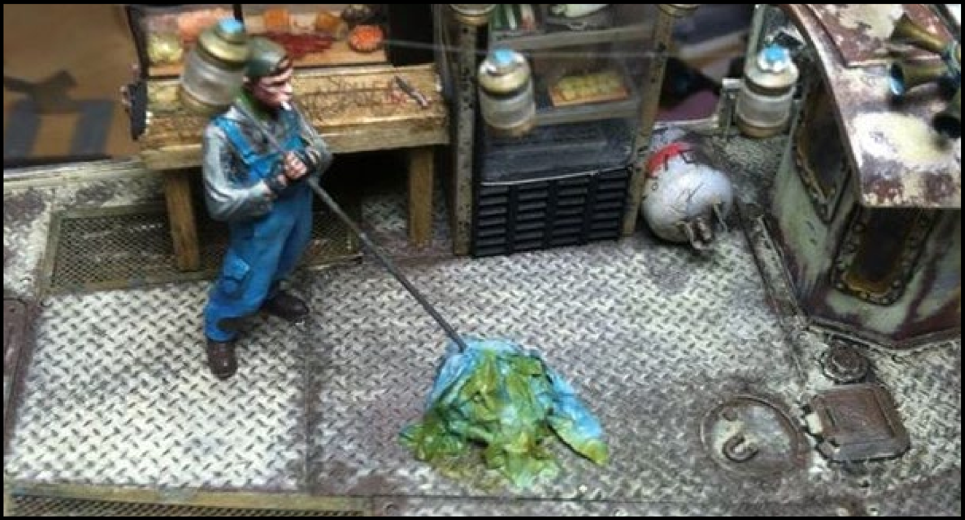
Even without the kitchen fixtures in place, the new hull does a much better job of focusing attention. In this case, I cheated and didn't use a fixed lighting source. Instead each panel was highlighted to draw attention to the centre of the ship.

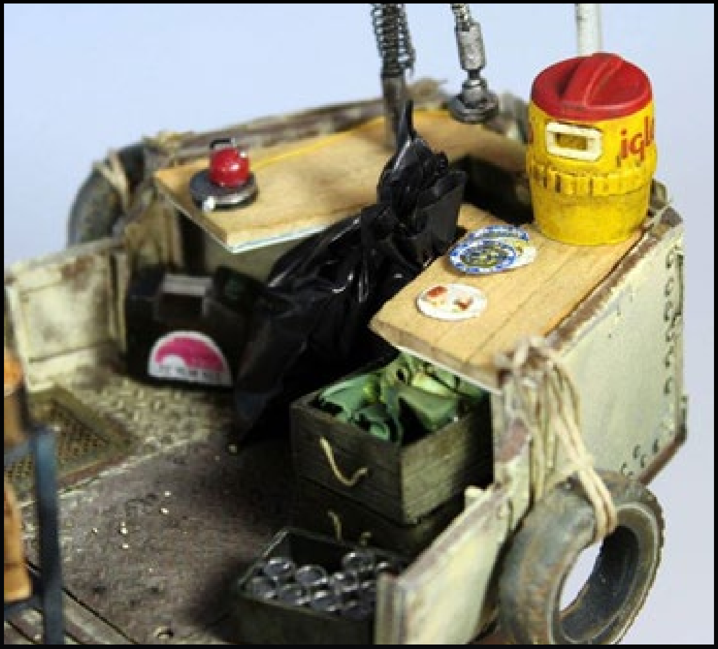
At this point, it was time to finish up with the last of the little details – and that meant making a mop. The figure comes from Industrial Mechanika with a mop, but the resin version didn't have the realism I was looking for. A quick trip to Google taught me how to make a rope or rag mop and then I had to figure out how to scale it.

These initial attempts were done without worrying about scale. I just wanted to test three different materials: fabric, tissue, and thread.

The tissue gave me the most realistic look, but was the most difficult to work with...which means that's what I would end up using, of course. Tucked into the scene it fit very well. Although in hindsight I think the mop handle is too long, I'm very happy with the overall finish.

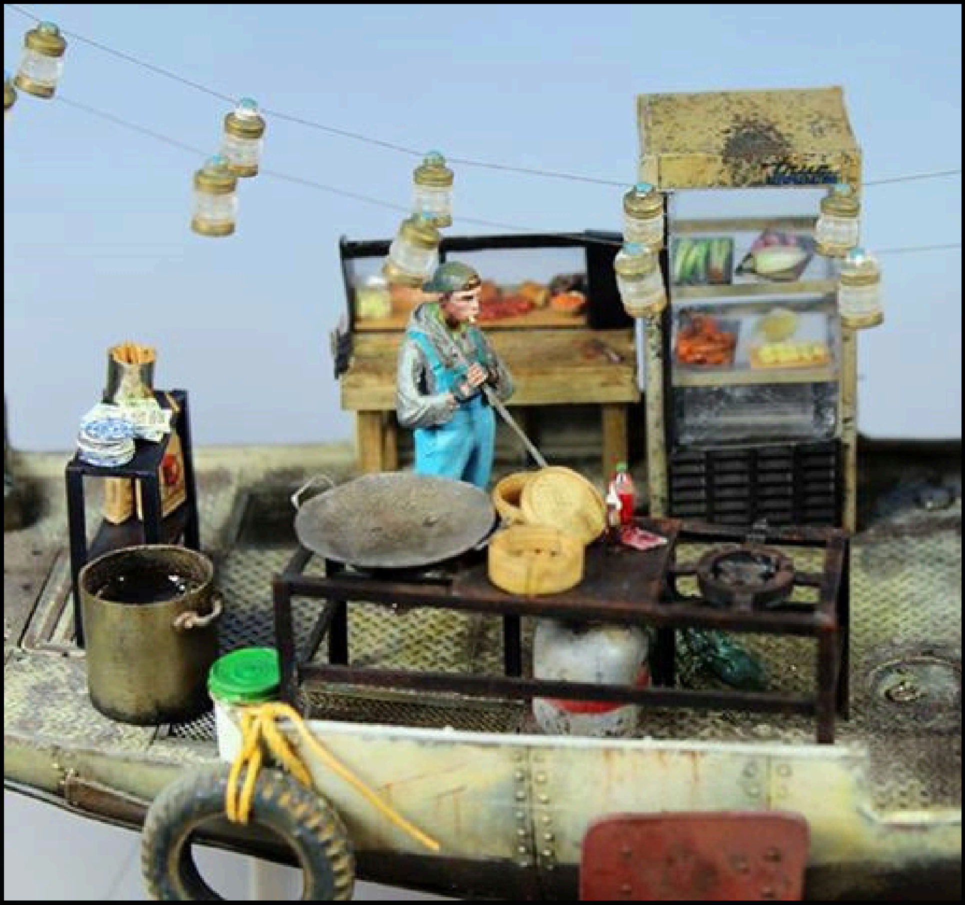
While I was finishing the mop, the kitchen fixtures were finished and the layout finalised.





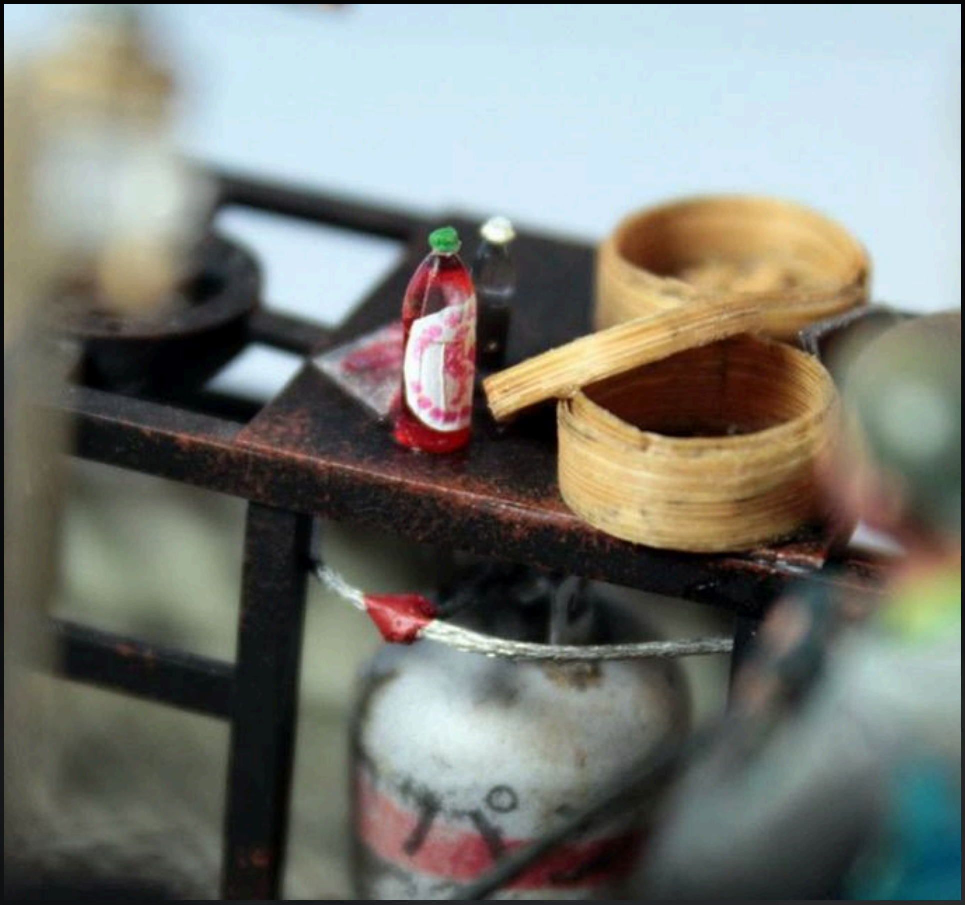
The bow contains the sink, kettle, dirty dishes (and leftover food!), canned food, some produce and a giant jug of sauce. While the trash bag is a nice detail, it also conceals the fact I was too lazy to add plumbing to the sink.

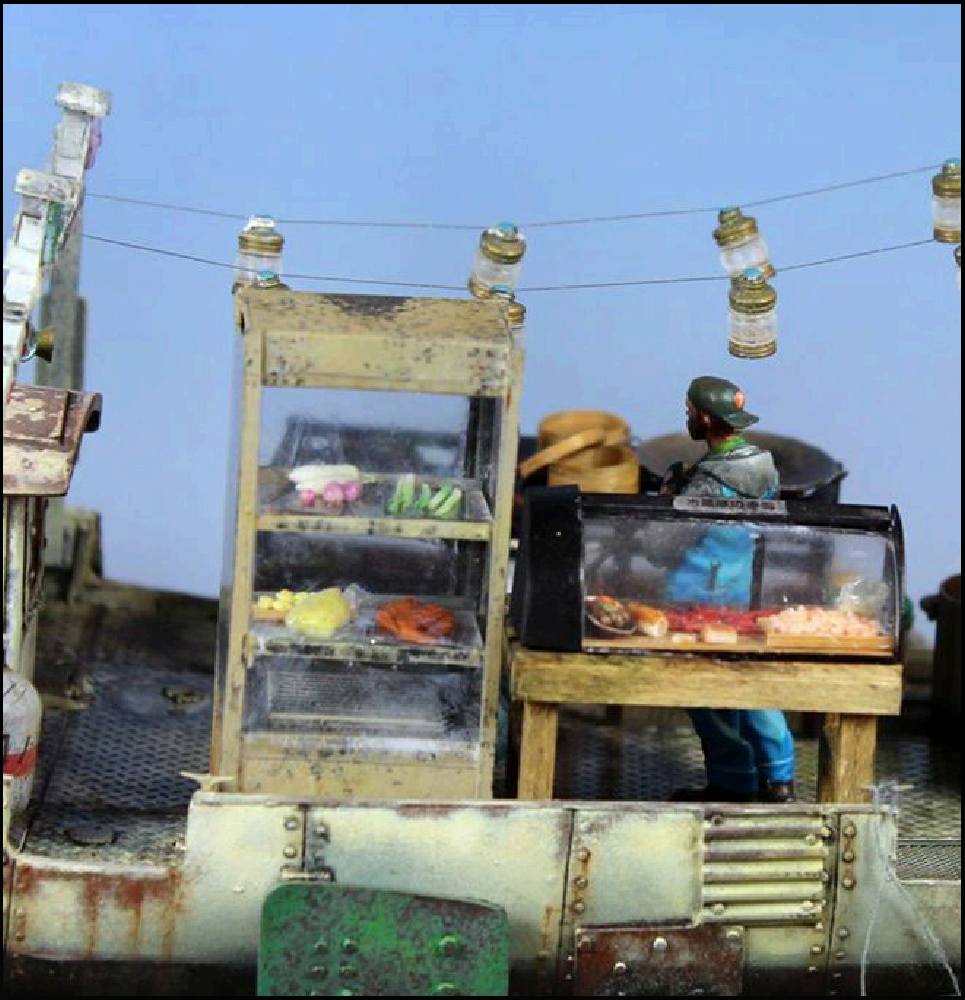
The menus, chopsticks and dishes help fill in the big void at the front of the ship, but also add some personal detail – including the Sad Panda Restaurant menus.



The figure and fixtures were placed to draw attention first to the stove and from there to the food storage refrigerators. I kept the painting here as simple as I could, using just a touch of sponge chipping on some of the surfaces, with heavier weathering on the large fridge to help draw more attention to it.

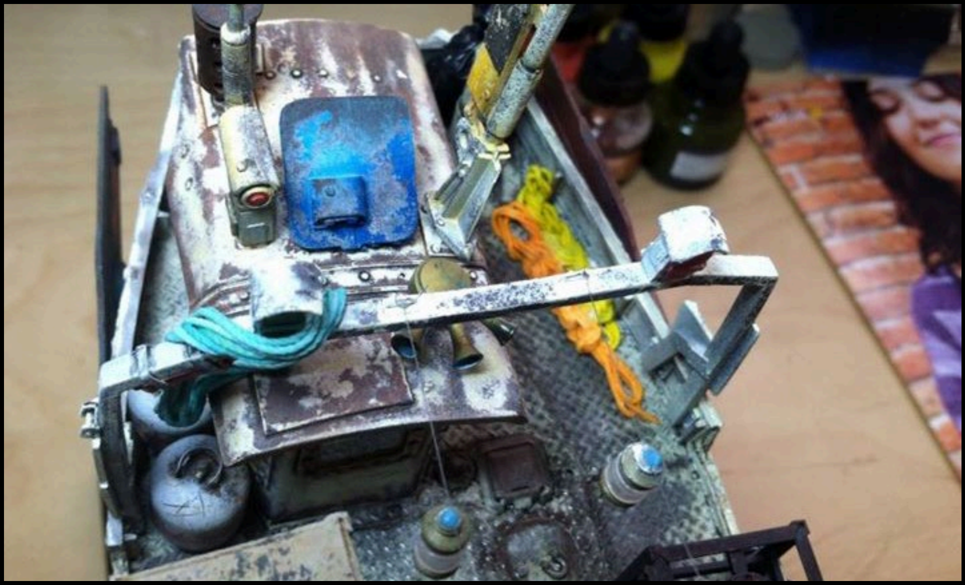
The propane tank under the stove got a splitter valve, while the two small sauce bottles, the MSG packet and the bamboo steamers were added to the stove.

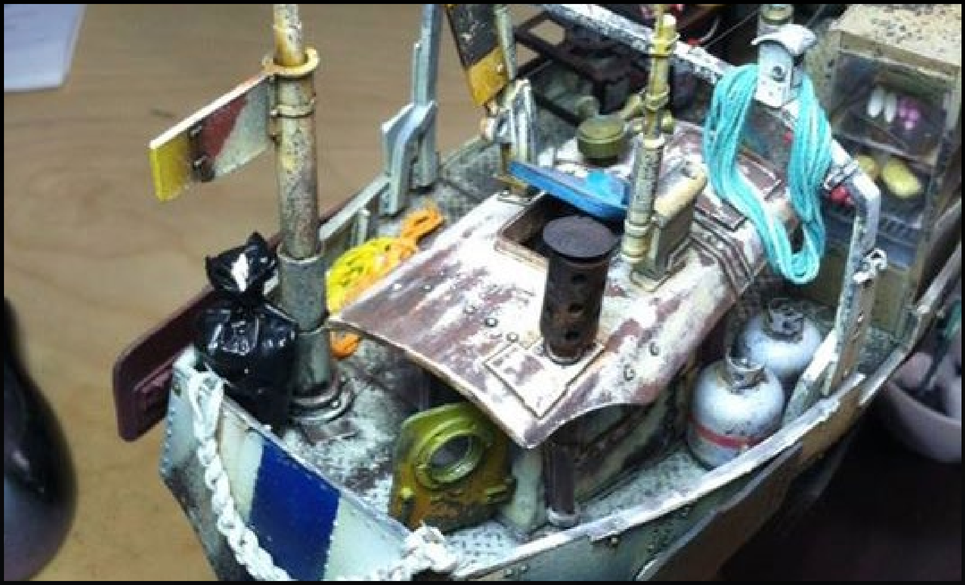


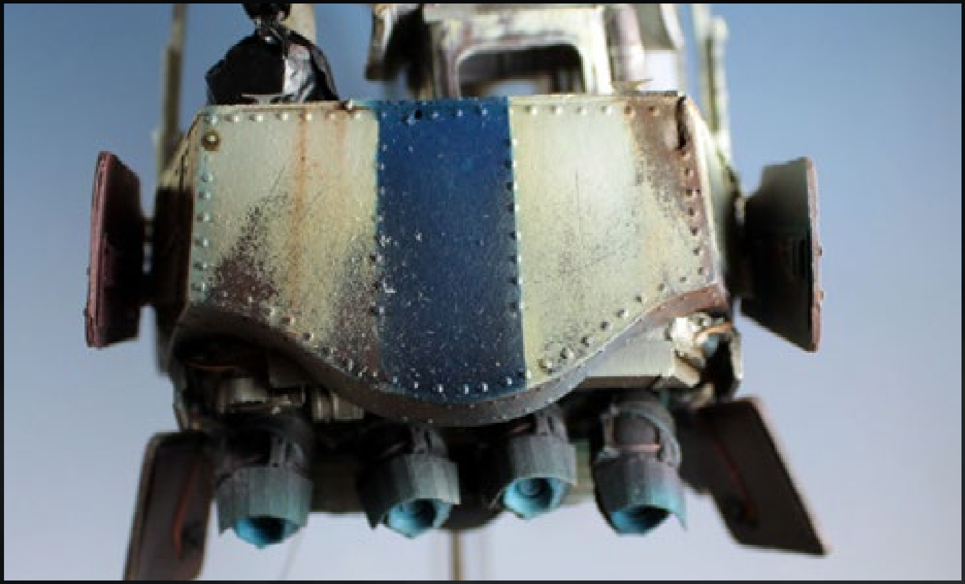


Seen from the back, the hull and figure are both painted a bit darker to help draw attention to the very light foods.

Windows were added to the wheelhouse, along with a generous coat of dust from a pigment wash and the interior details can still be seen.





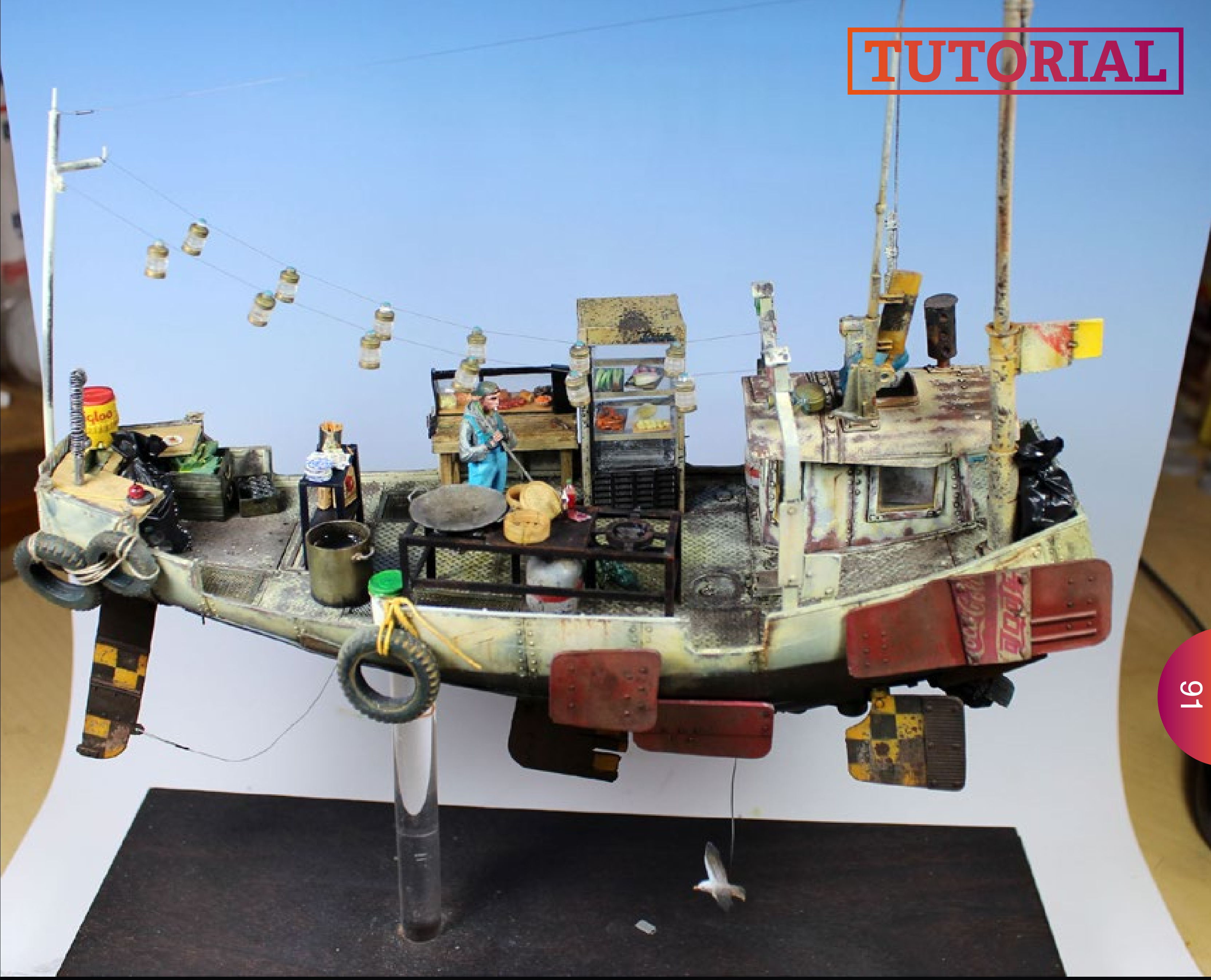


A few bright colours were tucked away near the wheelhouse, as well as the properly stowed ropes I'd been looking for an excuse to include. One last trash bag, complete with a bit of trash poking out of the top, helped make the space feel occupied.

That brought me to the end of the project and the beginning of its journey to shows.

The Sad Panda Restaurant made its way, carefully packed into a box and riding with the Secret Weapon booth, to Adepticon for the Crystal Brush competition. Of course a model like this, with a lot of nuance and detail, is hard to show at Crystal Brush; each model gets a very limited number of photographs and the online voting counts as 50% of your score. I was quite surprised (and happy!) when this model took a bronze.

A few weeks later, it made another trip to a regional IPMS competition and brought home gold in a very competitive sci-fi vehicle category.



It will make a few more trips for competition and display, but I'm certainly going to keep it far away from any shelves...

De profundis clamavi

by Fesechko

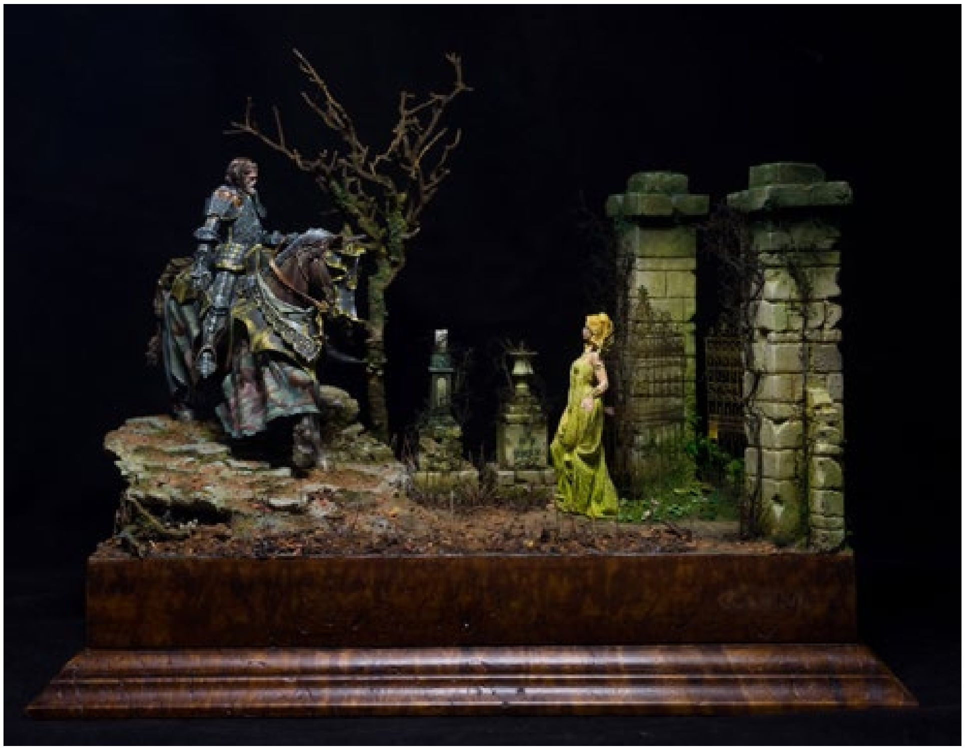
PRO

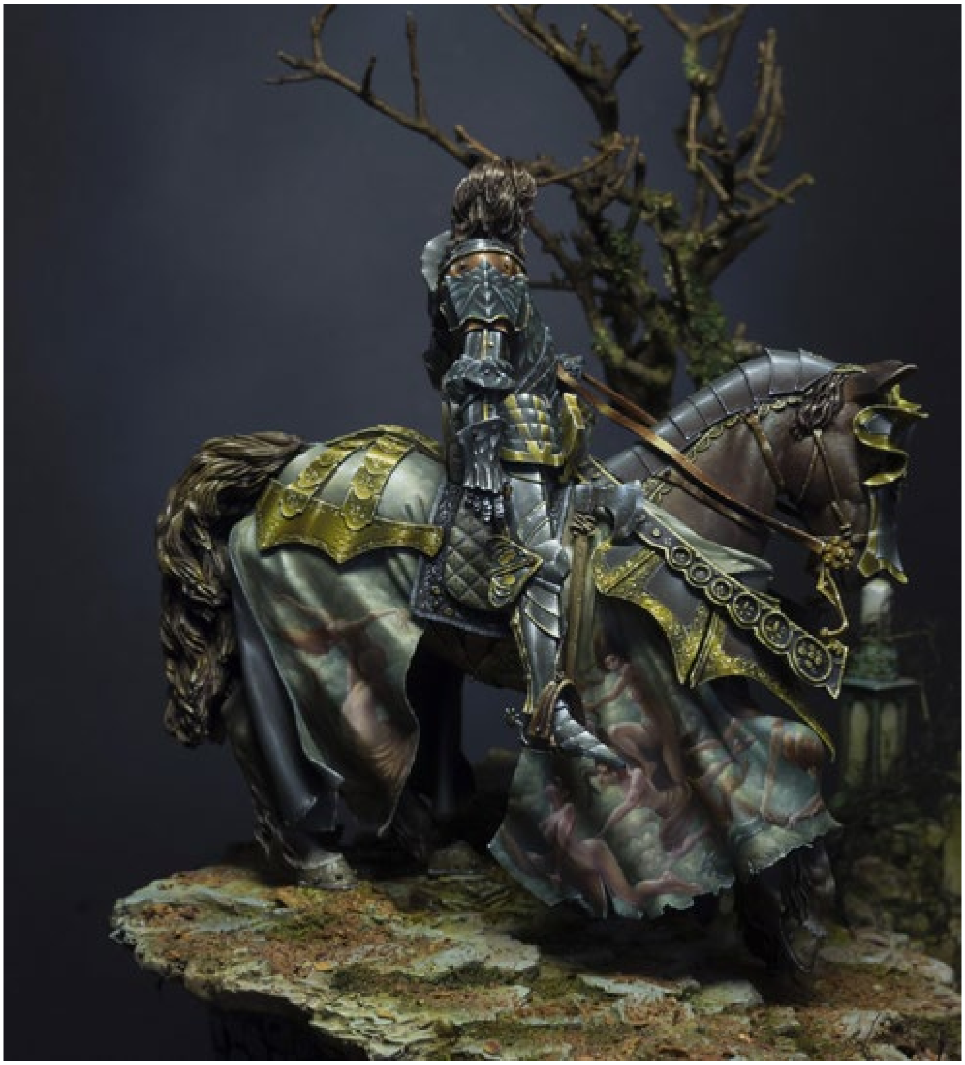
Website

The models are from Michael Kontraros collectibles and Nocturna models in 75mm scale.

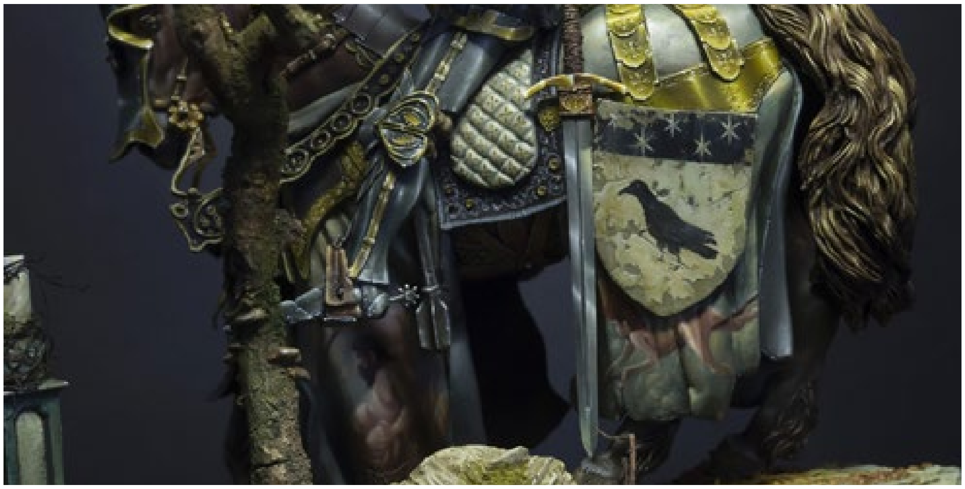
I don't like to talk much about the meanings in art (you know, if everything could be said with words, then we wouldn't need pictorial art at all), but this time I want to say few words, because I like classical art and symbolism very much. This is a symbolic composition that is built on opposition of different aspects; the seasons - autumn (end of cycle) and spring (birth-giving), woman and man, ages (young girl and a man with beard becoming grey-haired), war (crow on the shield, axe) and peace (green calm colour, shelter), life (flowers and grass) and death (broken column, dead leaves). The horse cloth shows the scenes of witches' Sabbath and it is a symbol of a dissolute and lewd life. The demons on the armour also hint at some evil deeds. On the other side the woman has calm-green colours, light golden hair and she is done in very light colours that show her purity. The humble face of a man shows that he is looking for forgiveness. Opened gates in this scene can mean that he will find this forgiveness.

The idea of the composition built on opposition is not new, of course. But I wanted to make it in some classical style, not illustrative and to pay attention to such





small symbols. The horse cloth was a real challenge. I chose a painting by Luis Ricardo Falero "Witches Going to Their Sabbath", as it perfectly illustrates what I wanted to show. I split it in four parts to place it on the horse cloth. The painting process took a lot of time, as I have made it as if I'd painted it on canvas in multi-layer technique. And still it is the 75mm scale the rest of the composition also took a lot of time, of course. I think this is the most time consuming project I have ever made.

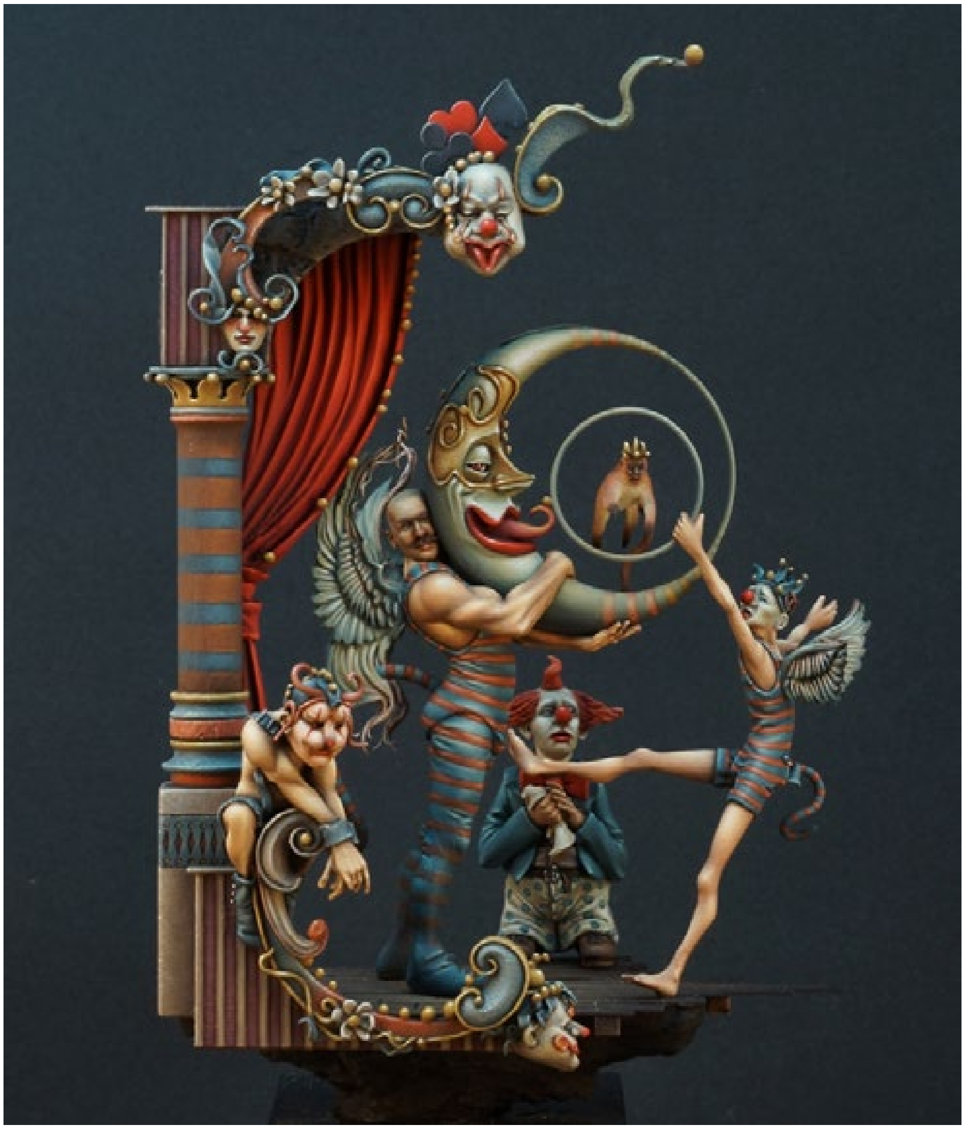


PUTTY & PAINT

Freak Show

by Michael Kontraros

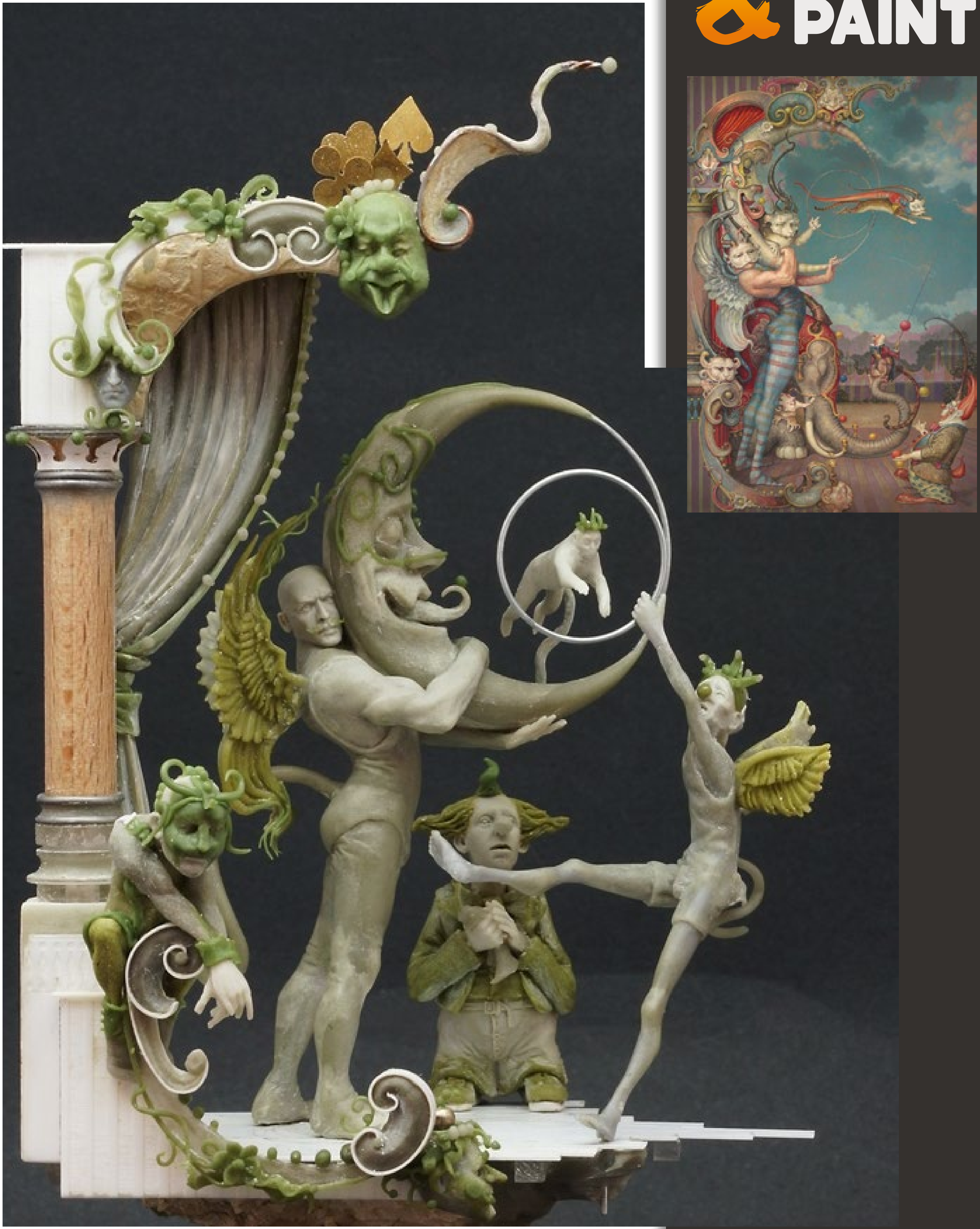
PRO



The idea came to my mind when I saw a painting from Daniel Merriam. I loved it, so I started to think of ways that I could interpret it. I made some changes and “Freak Show” was created. The concept art helped Kiriakos Simos, the painter who I believe did a very good job painting this project.

All the miniatures, faces and scenery are completely scratch built by me. The materials used are AVES, A+B, DURO, wire, plastic rods, plexiglass, wood etc.

Creating the base scenery sometimes is more difficult than the figure itself. With “Freak Show” it was one of those cases that the scenery was extremely complex. I spent a lot of time trying to understand the concept art and then discover the way to sculpt and construct it. A good tip is to expand your way of thinking. Try to use various materials, not only putty. It is important to comprehend what you want to do and then try to think of the best materials that will give you the best results.



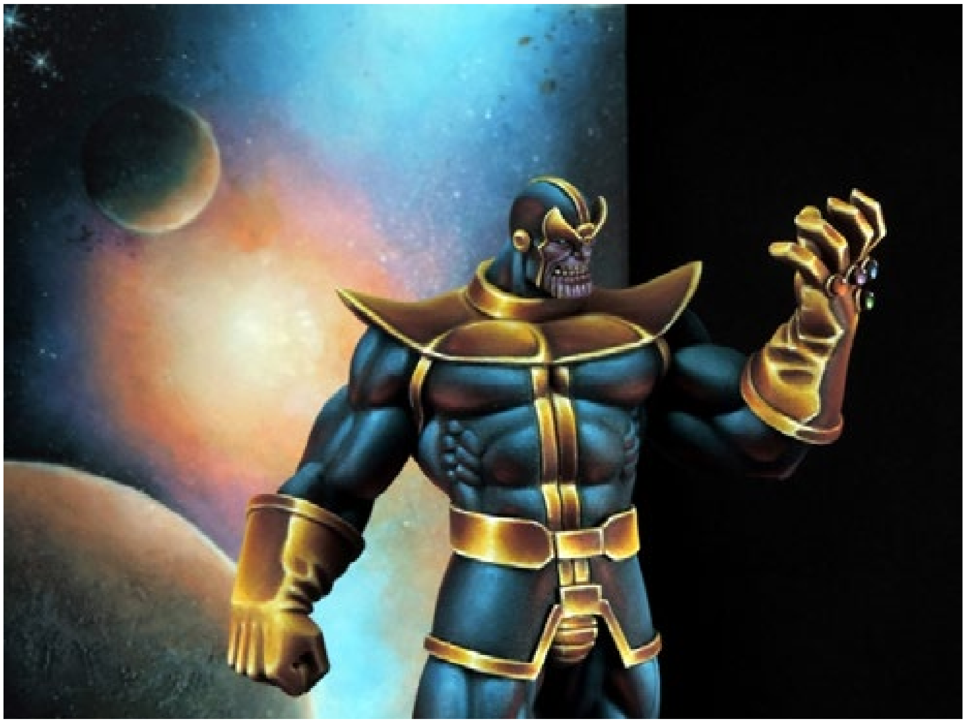
PUTTY & PAINT

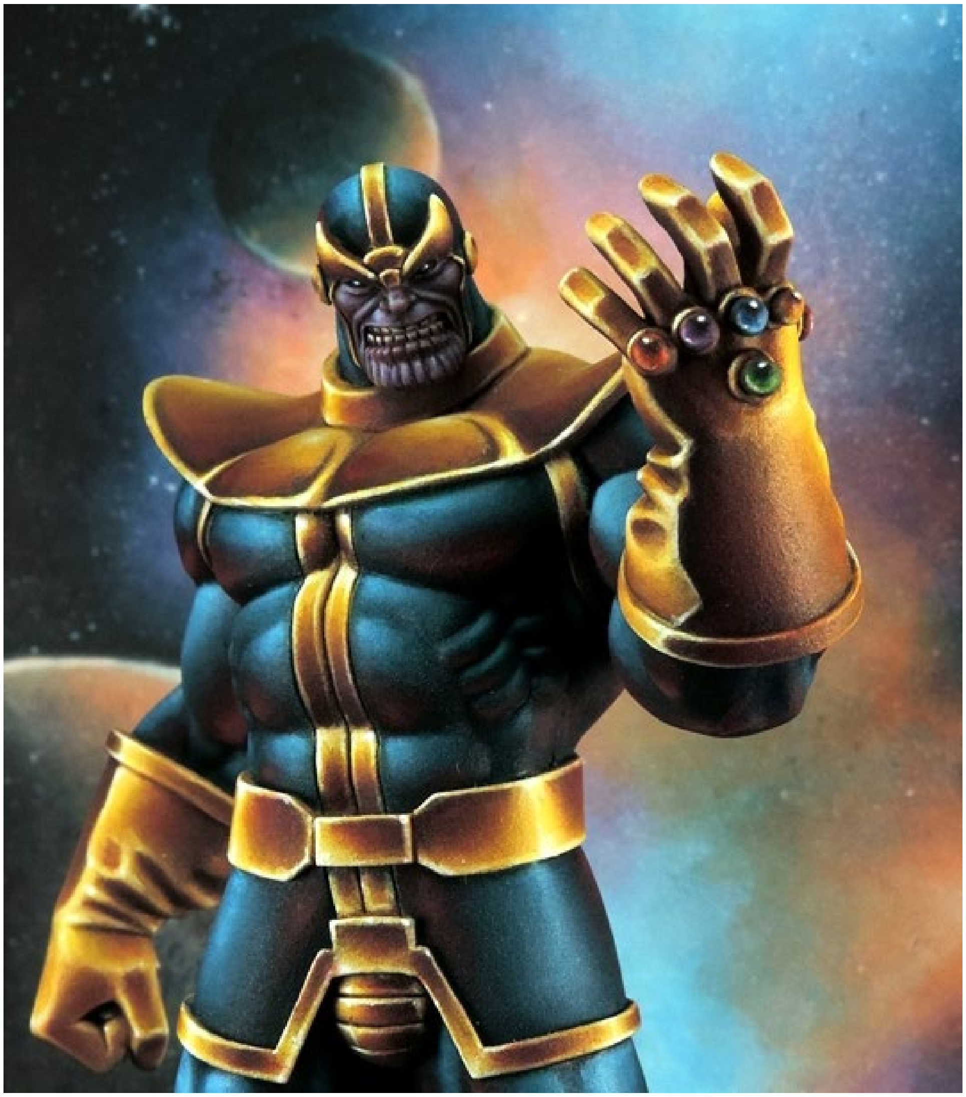
Thanos, the Mad Titan

by JeanMarc Brisset

PRO

Sculptor: Peter Hutchins





Unboxing

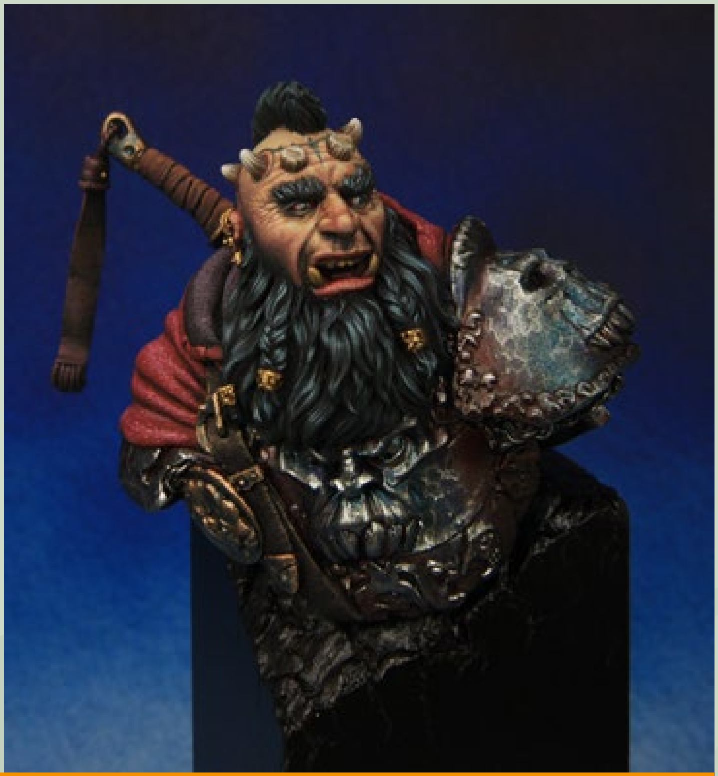
by Marta Ślusarska

Details

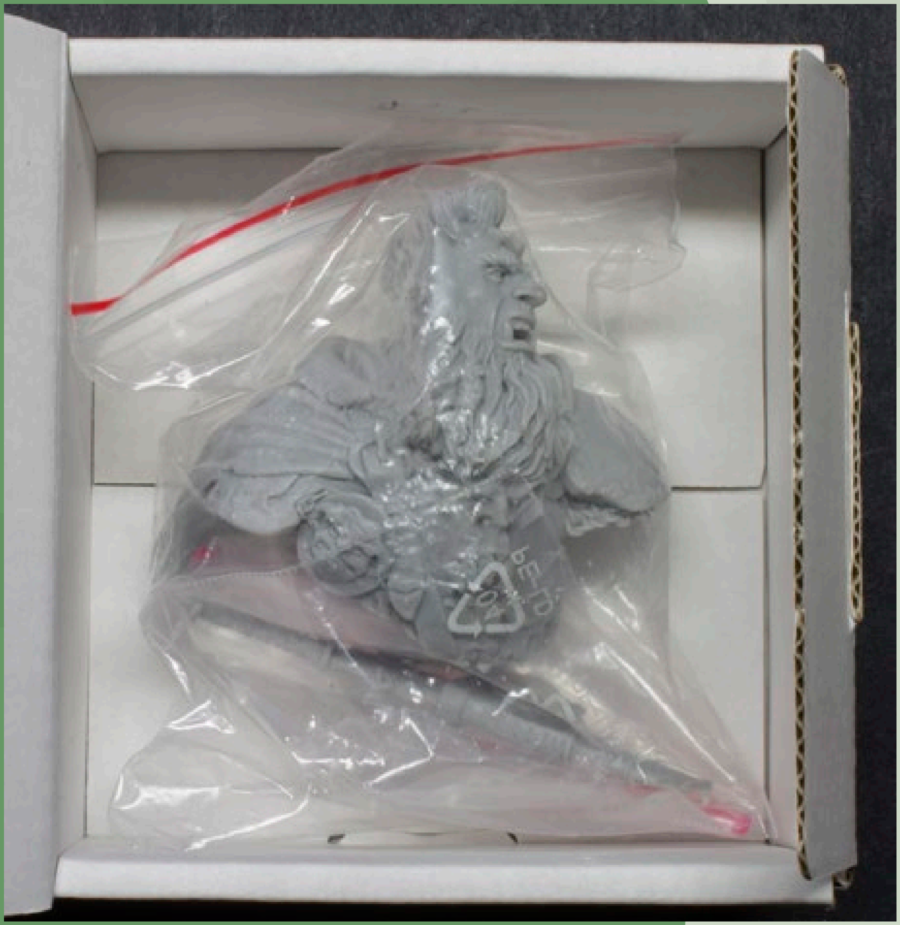
Price:	£27.75
Scale:	1/10
Material	Resin

Available from

El Greco Miniatures



Tartar Miniatures' The Lord Chaos



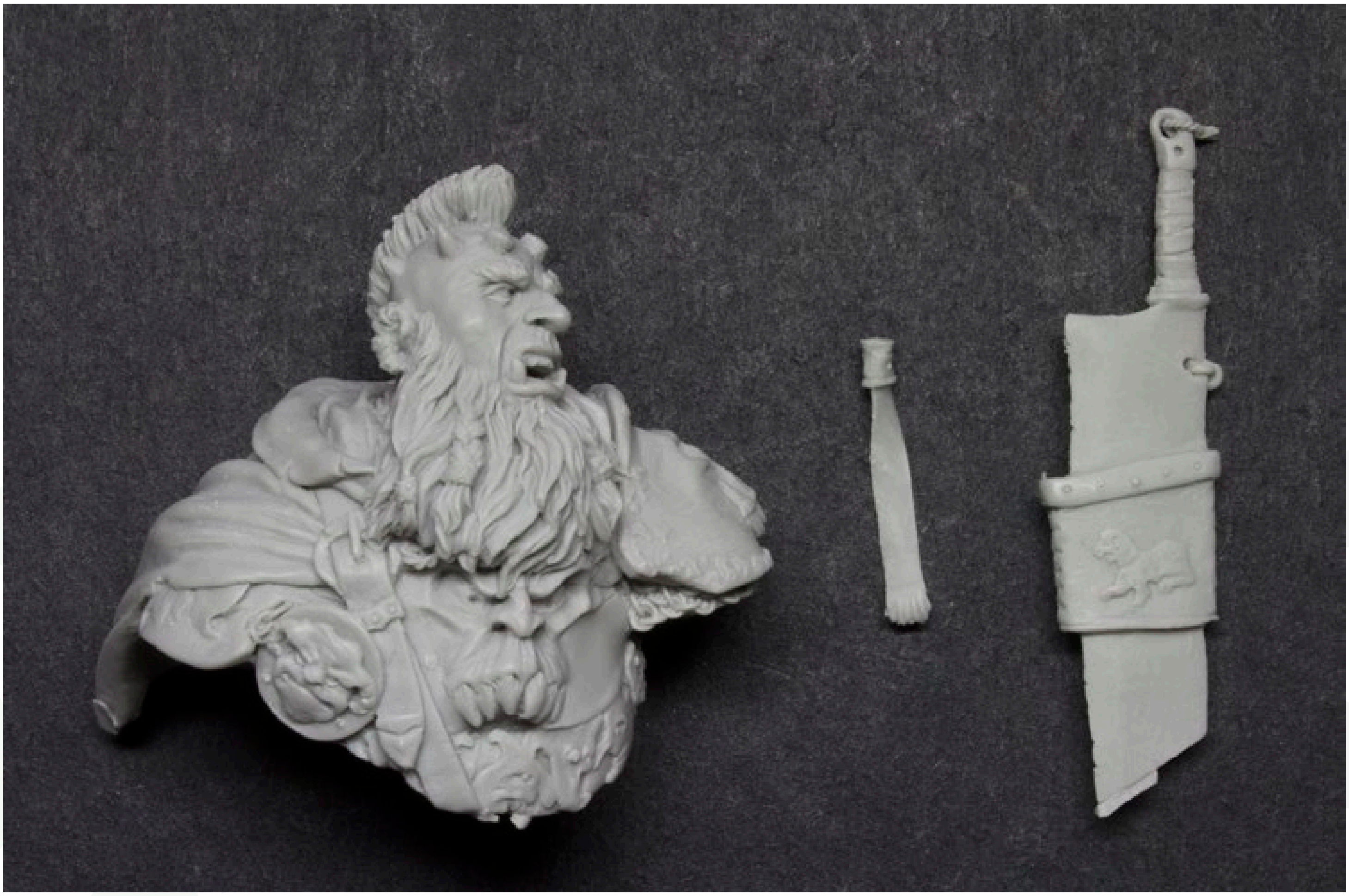
I must admit, I kept my eye on Tartar Miniatures for a while now (well, at least a few of their releases), but somehow never managed to buy a piece. So when the opportunity arrived to review and hopefully paint in the near future one of their creations, I decided to give it a go.

The miniature I got for review is actually a bust of chaos dwarf, called 'The Lord Chaos'.

The piece is 1/10 scale and was sculpted by the very talented Russian sculptor (residing in Italy) Sergey Savenkov and the box art is painted by the famous Kirill Kanaev, aka Yellow One.

I must say I really like the concept of this piece. Large scale chaos dwarfs are not very well covered in miniatures. I'm not very good with 'the fluff' but this bust seems to fit it (and my idea of evil dwarfs) rather nicely, keeping its individuality at the same time. It really looks convincing to me.

Packing wise, as you see on the photos, the mini came in a simple cardboard box



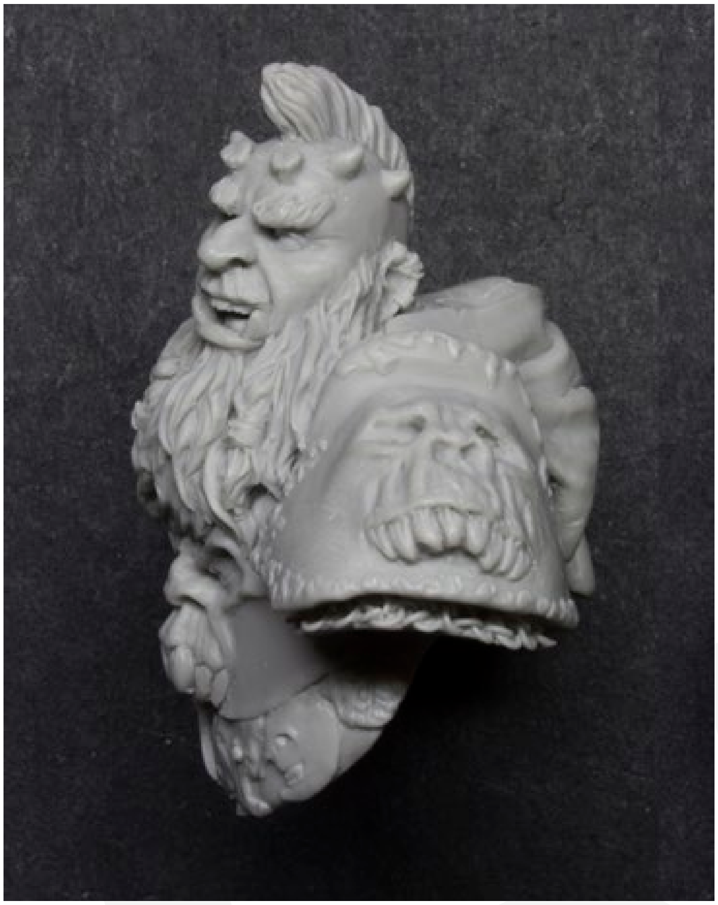
and plastic bag without any foam or other form of protection. Not too impressive, but luckily nothing got damaged. Still, it would be nice if at least one layer of foam was added for safety.

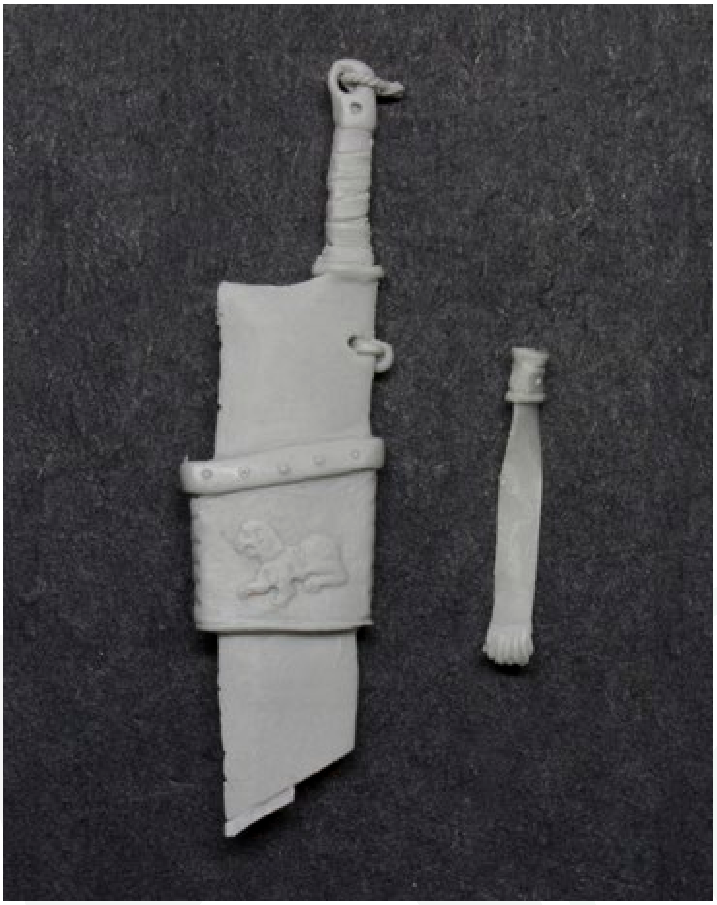
The miniature itself...well, I really don't know what to say...It is a nice piece, but sadly it doesn't look too impressive, at least not in comparison with the photo of phenomenal paint job Kirill did on it. To be fair, I think the level of the painting might be at least partially responsible for my slight disappointment when I opened the box for the first time, but let's look at the mini up close together.

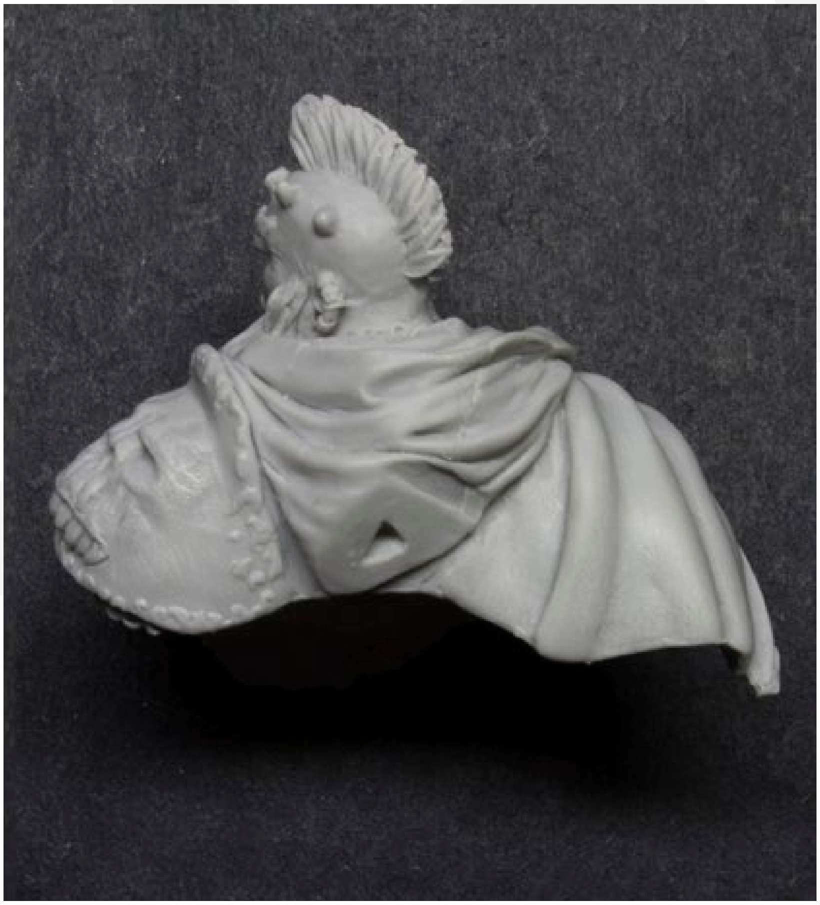
As you can see, the miniature comes in 3 parts; the main body, the sword and the decorative element, which is some sort of a ribbon attached to the hilt of the sword.

The quality of the cast is pretty good. There are no big mould lines, no damaged surfaces and no air bubbles. However, there is also no texture, no sharpness whatsoever and, to be frank, some of the details you see on the photo (which you'd swear are sculpted) are missing. The whole bust feels kinda soapy, if you know what I mean; like it was sculpted from a bar of soap, without any sharp edges, without any straight angles on the sword. The resin is pretty weird to the touch. It feels dusty and soapy at the same time. No amount of sanding and polishing can give me the nice smooth and hard surface I like to work with. I almost expect it to bend and smudge under my fingers, like a proper soap sculpt. It is a very weird and unpleasant experience. I really don't know how this happened. It could be just a bad batch of casts or not perfect proportions of the resin, or maybe something else. I'm no expert on casting. Hopefully, it's not the case with their other miniatures. I don't know, this is the only one I've seen up close.

What's worst for me about this bust is the lack of the lovely textures you can see on the box art. I guess if I didn't see what Kirill painted on this bust, my opinion about this piece would be much better, but right now I kinda feel cheated. I know, I know, the box art is just a guide and all. Kirill is well known for his awesome textures, but still...just look at the sword or the armour. Notice how great they look with the hammer marks or however you call them. Look at his horns and wrinkles around the eyes...it's all paint; this sculpt is pretty much flat.







And yes, I know, we are painters. We all should be able to freehand things like this and I do believe many of us can easily do a cracking paint job on this little 'fella'. On the other hand, the box art should be a fairly truthful representation of the product a customer is buying. So maybe there should be a limit of artistic creativity, especially when it comes to freehand that doesn't immediately look like freehand. It's a completely different thing to paint some crazy embroidery or other decorative elements, than to paint elements people may mistake for sculpted features.

Well it might sound funny to many of you, but I feel like Kirill did too good a job painting this bust for its own (the bust's) sake.

So to sum things up and not leave you on such a negative note...I think it's a nice piece, with a cool concept, and a lot of potential. That's the plus side. The minuses are: weird surface, slightly too soft sculpt and the lack of some more details. And of course the box art which is too good for its own good.

The Dragon Lord

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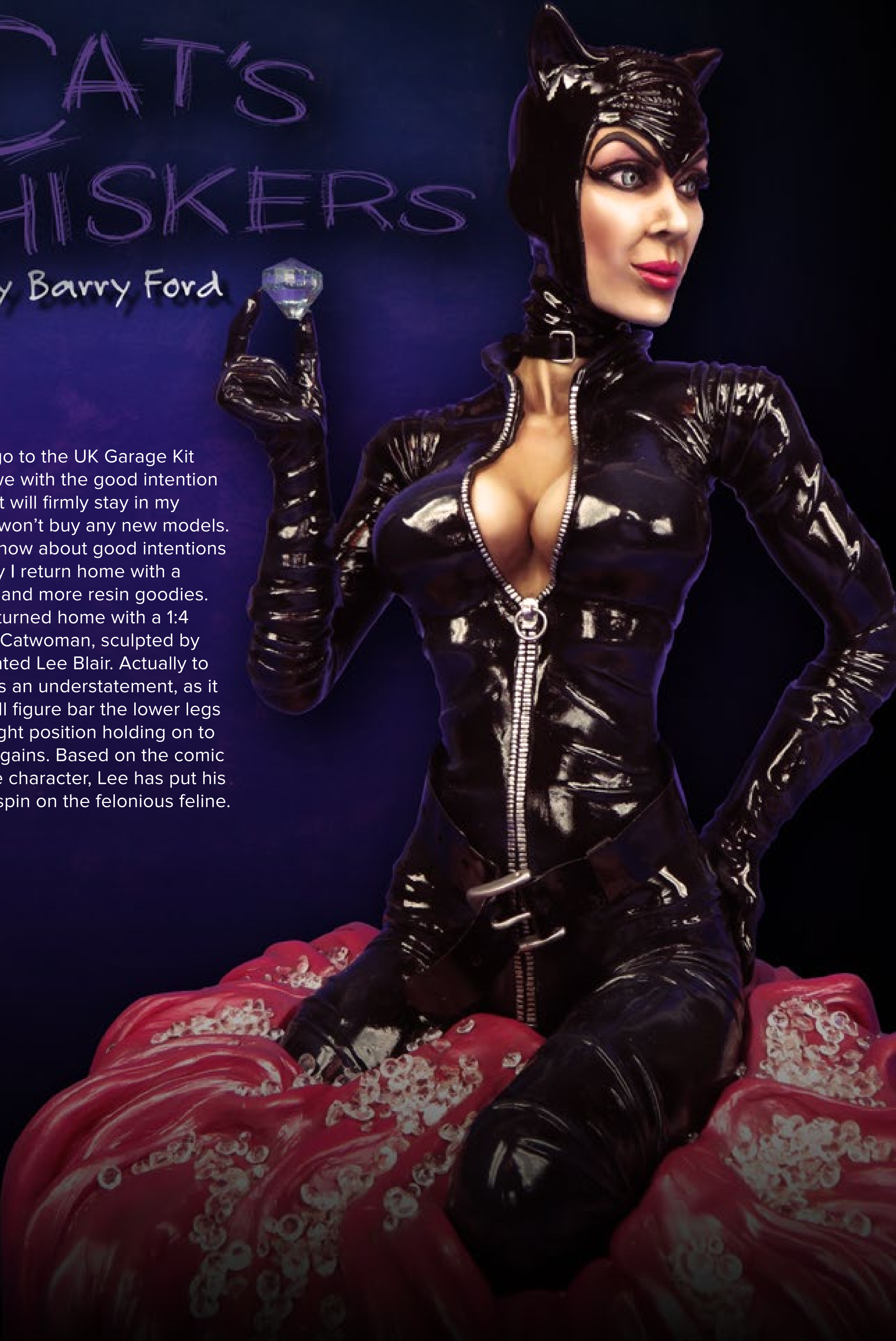
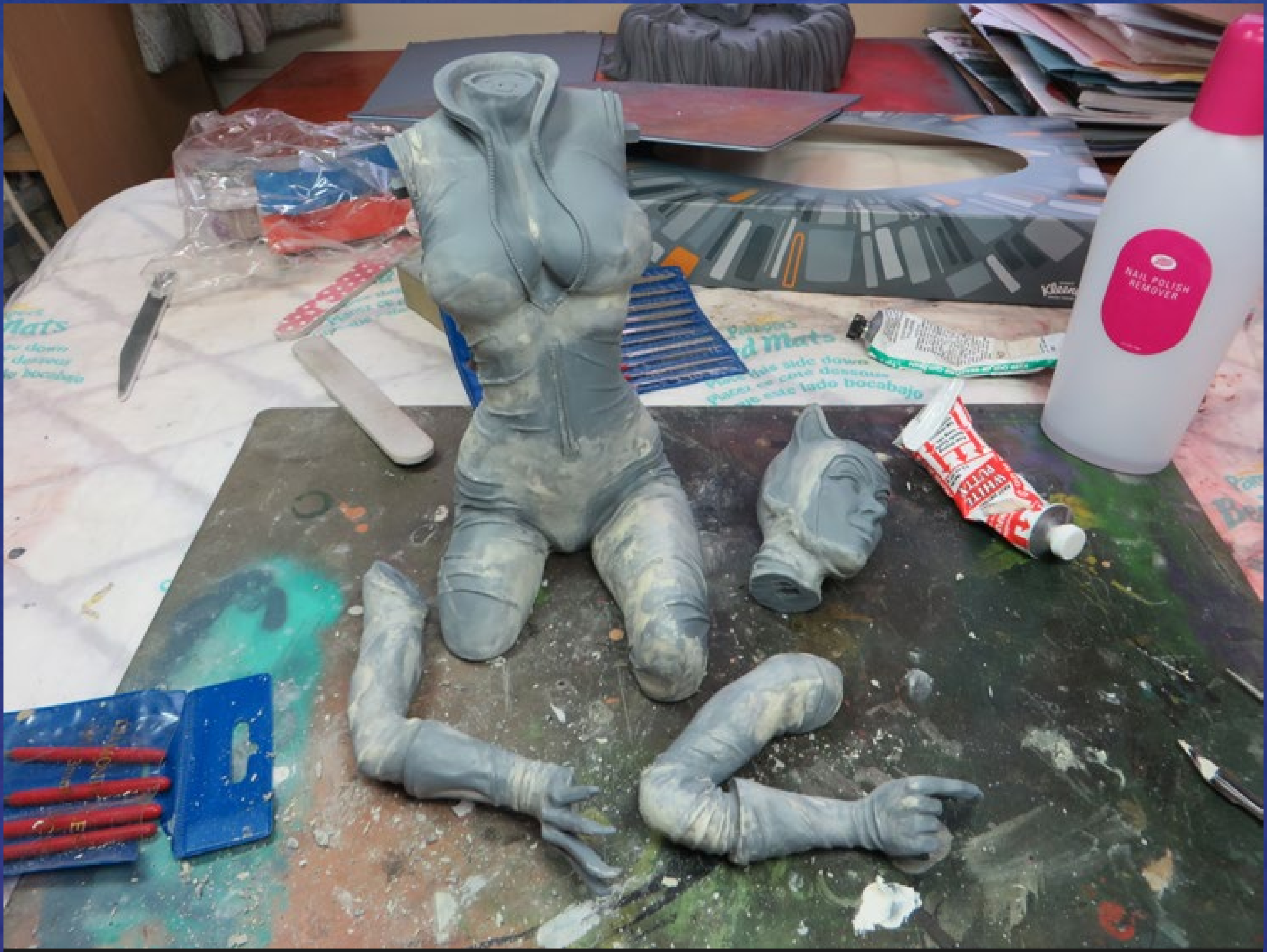
THE CAT'S WHISKERS

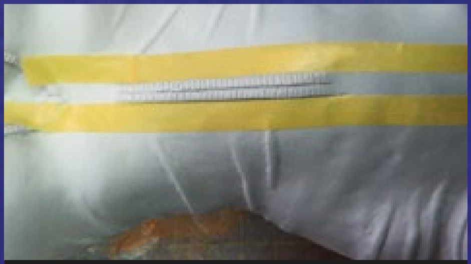
by Barry Ford



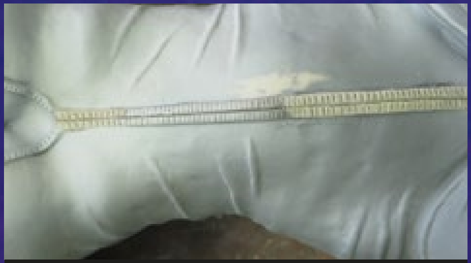
Every year I go to the UK Garage Kit Show in Crewe with the good intention that my wallet will firmly stay in my pocket and I won't buy any new models. Well, we all know about good intentions and inevitably I return home with a lighter wallet and more resin goodies. Last year I returned home with a 1:4 scale bust of Catwoman, sculpted by the very talented Lee Blair. Actually to call it a bust is an understatement, as it is almost a full figure bar the lower legs sat in an upright position holding on to her ill-gotten gains. Based on the comic version of the character, Lee has put his own stylistic spin on the felonious feline.



Body parts



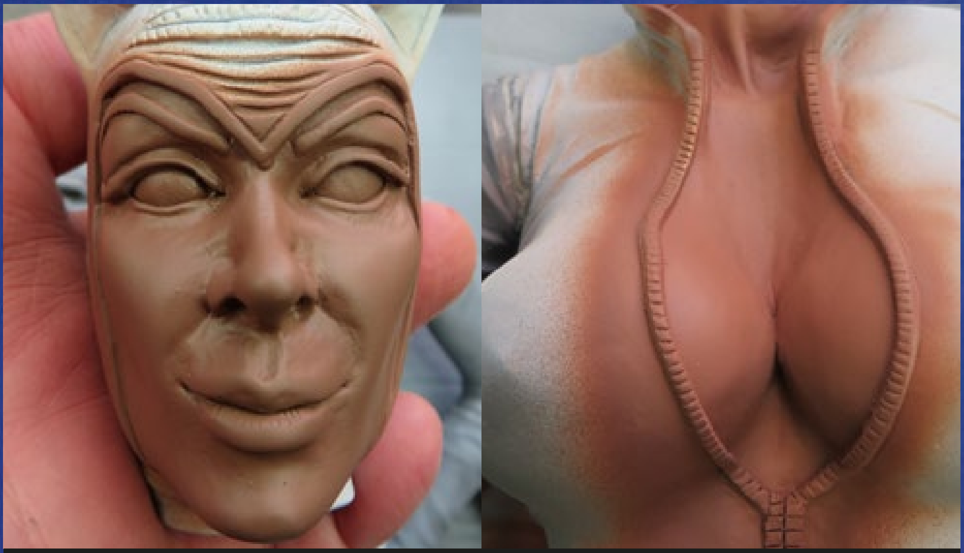
Zip area masked off prior to applying putty



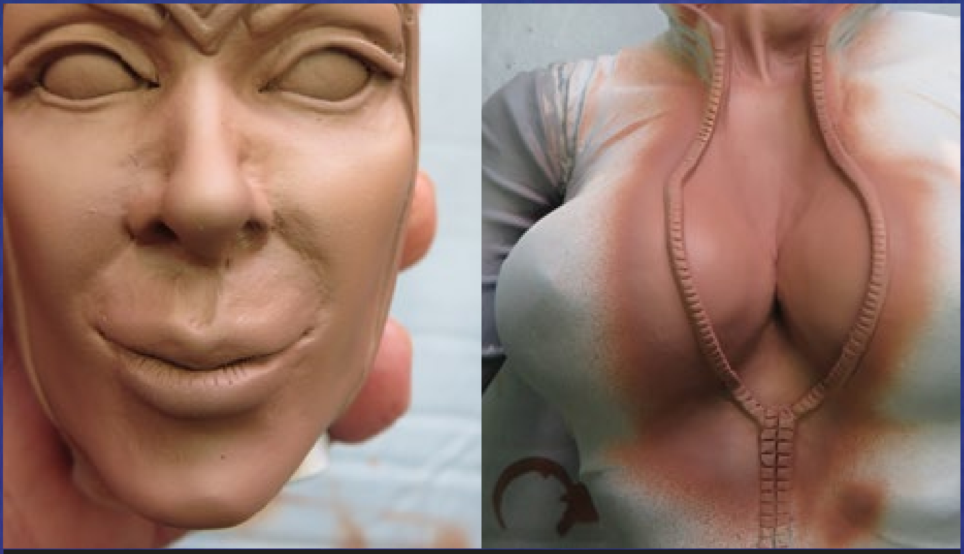
New zip

This a very heavy kit and comes complete with base, goggles, loot box, diamond and bundles of notes to build a diorama that is almost Aurora-like, but on steroids. The older I get, the more I find myself tinkering with models and rarely build one straight from the box. Due to the scale of the model, I wanted to add a little more three dimensionality to it and started this process by sanding off the belt and the bottom of the zip. I wanted to make the zip a bit longer and extend further towards the crotch, because I would hate to think that Ms. Kyle would have any trouble getting out of her work clothes. I did this by sculpting a new zip section using two part epoxy putty; the putty was also used to fill the gaps between the arms and torso and any other minor casting imperfections.

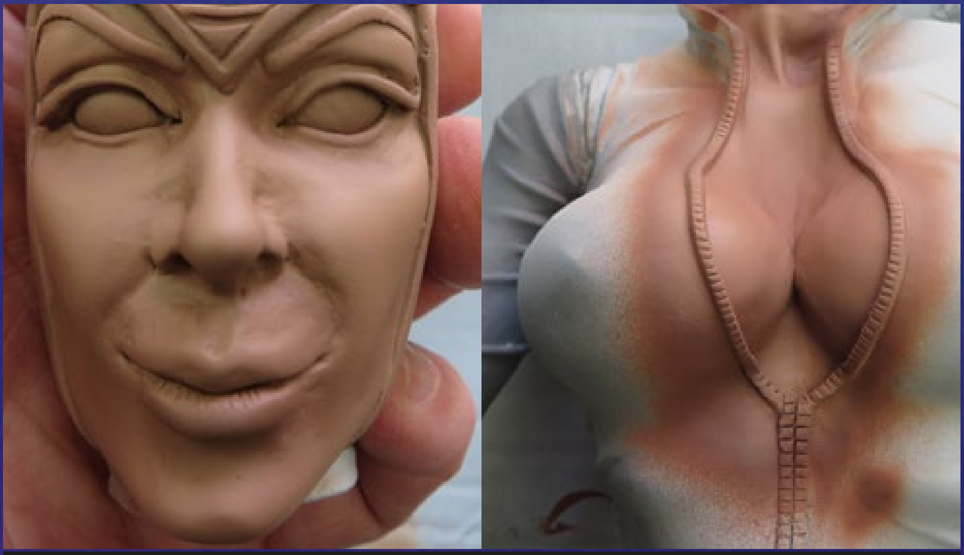
Before going any further I washed all the parts in hot, soapy water to remove any mould release agent and dust from the sanding process. I like to use Cif cream cleaner to scrub the model clean with a toothbrush set aside for just this purpose. Once air dried, I glued the base together using Araldite two part epoxy glue simply due to the weight of the parts. Epoxy putty was used to fill the joints between parts and the recesses that had been cast to accept the bundles of notes that I had discarded.



Dark flesh



Second flesh tone

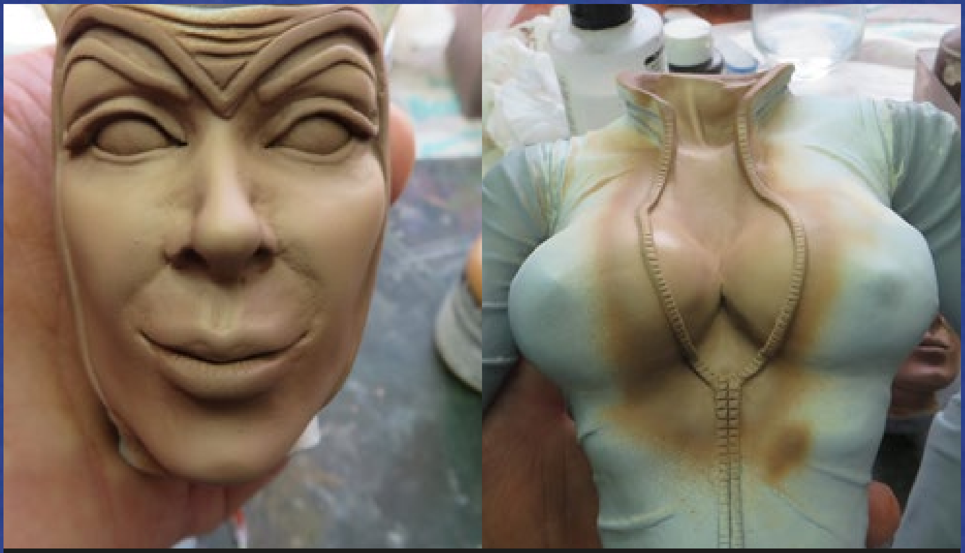


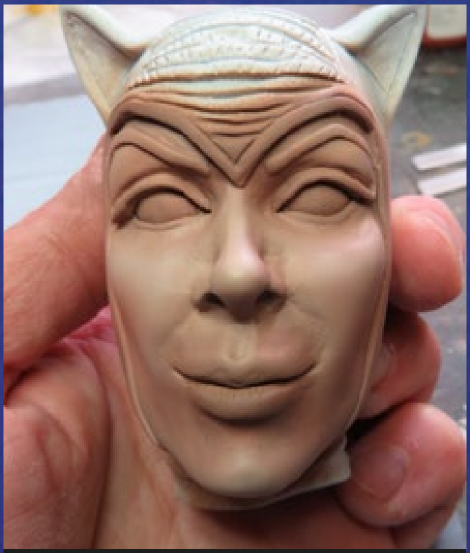
Third flesh tone

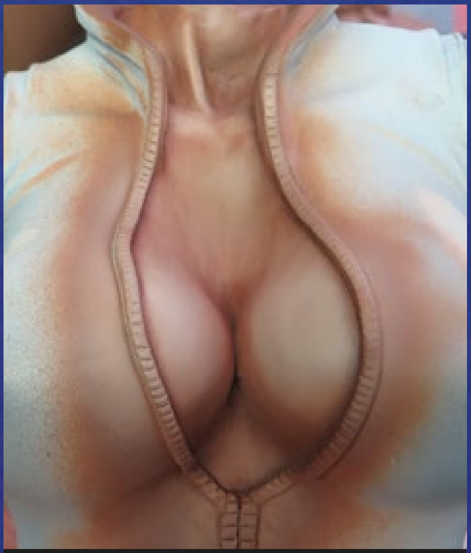
A quick note here before I continue. One of the things that I don't like about Aurora kits and their modern day successors is the small "accessories" that are included to try and create visual interest. Unfortunately, if they are not done very well I find that they detract from the main subject of the model and lose all sense of realism. Because of the large scale of this model I thought that the resin bundles of notes and box of loot would detract from the overall finish, so they were discarded to the spares box.

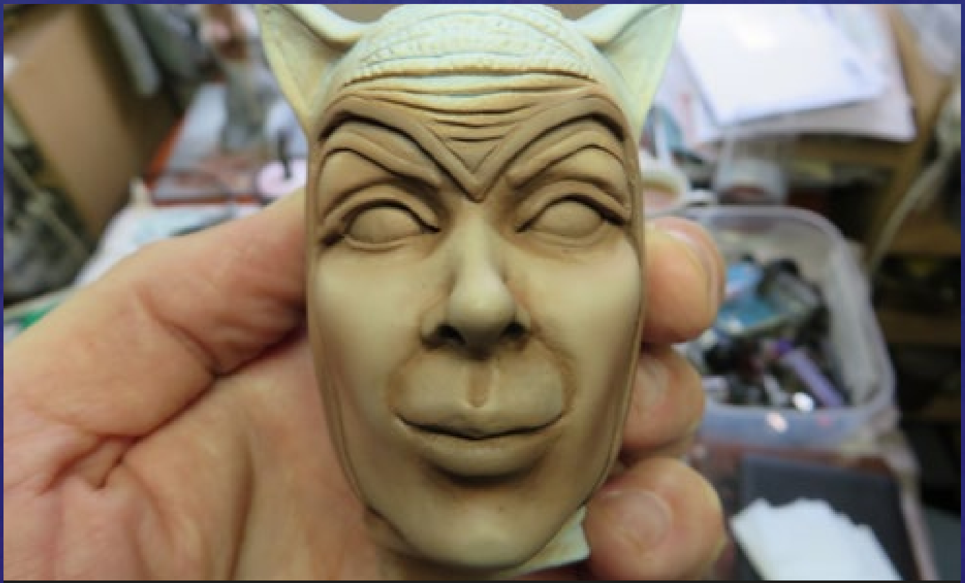
Grey primer was applied to the base, figure and head to show up any imperfections, which were rectified using the epoxy putty, Squadron Putty (smoothed using nail polish remover) and further sanding. Once satisfied with the base, the torso and head were sprayed with white primer, as I like to use this as a background for lighter colours. For the lips/base?, I used a Liquitex Napthol Red as the base colour and then highlighted with the addition of yellow and a little white to try and avoid making it too pink in appearance. Shadows were added using pastel dust before fixing them with a coat of spray varnish. I wanted to get a silky appearance to the base and so airbrushed a coat of Liquitex Interference Red. Unfortunately this did shift the colour towards pink, but I decided that I could live with it after all.

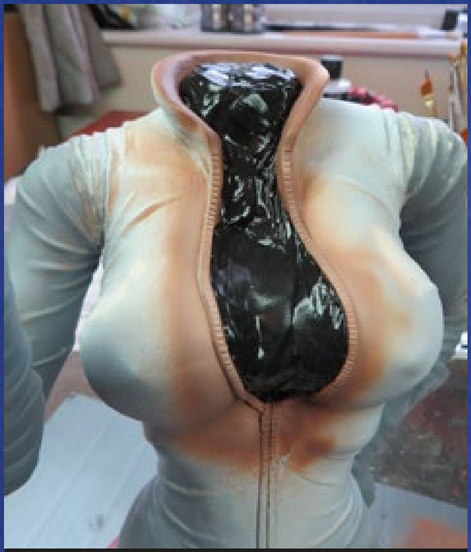
I used my standard flesh paint mix consisting of equal quantities of Liquitex Burnt Sienna, Raw Sienna and Titanium White, creating shade colours using additional Burnt Sienna and Burnt Umber, and highlight colours by adding Unbleached Titanium White. I airbrushed the flesh tones working from dark to light, along with a blusher shade created by adding Red Oxide. The whites of the eyes were a mixture of Titanium White, Payne's Grey and Red Oxide; these were applied in increasingly lighter shades towards the centre of the eye. I won't mention which shade of green I used for the eyes as it is no longer available, but suffice to say it was applied in a similar manner to the white. Shading was applied to the face using pastel powders applied with a chisel edge brush and cosmetic colours were used around the eyes. These were sealed with a spray coat of matt varnish; gloss varnish was brushed on the eyes and satin to the lips.


Fourth flesh tone


Blusher tone added


Initial application of pastels

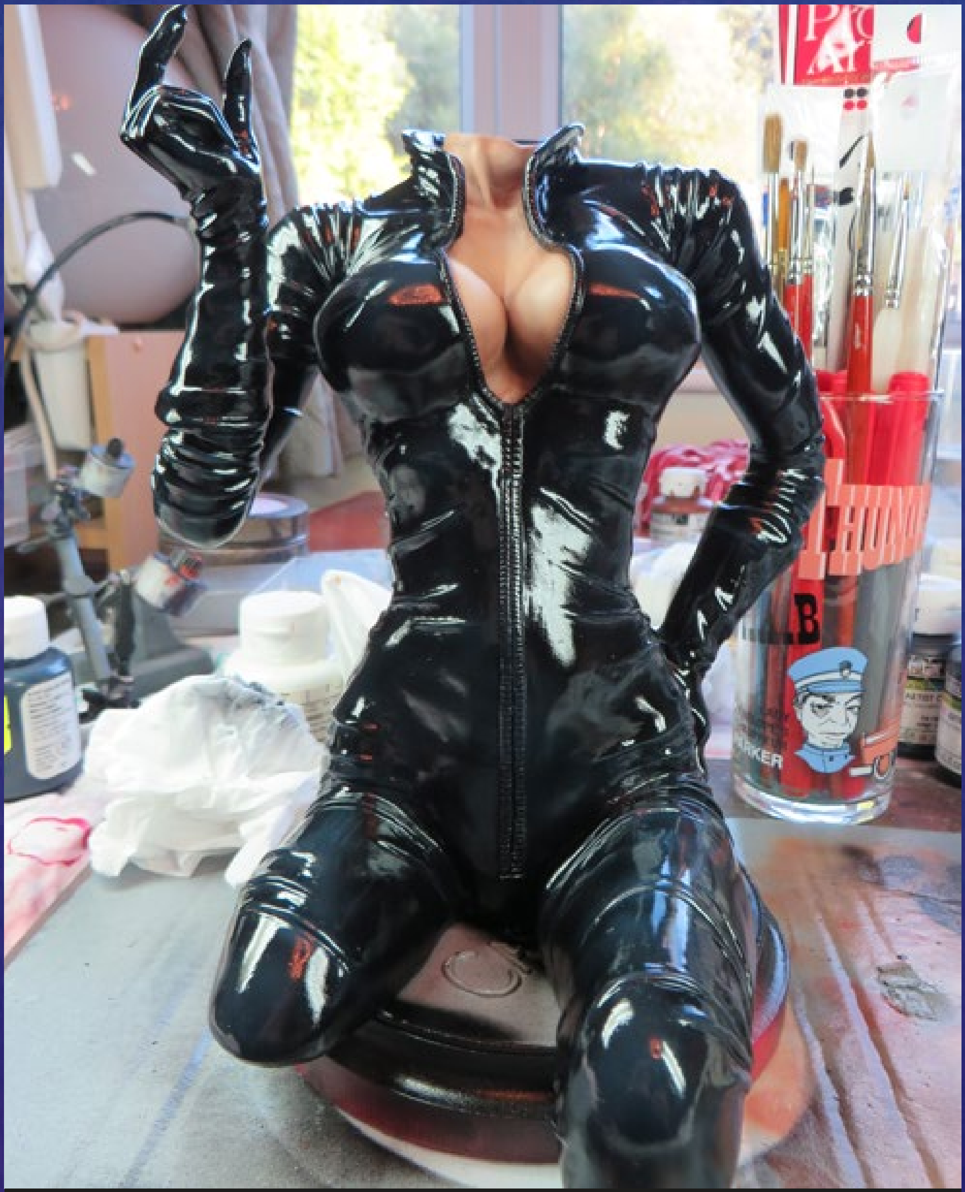

Pastels applied to face



Chest masked

Panzer Putty
MXpression

Panzer Putty



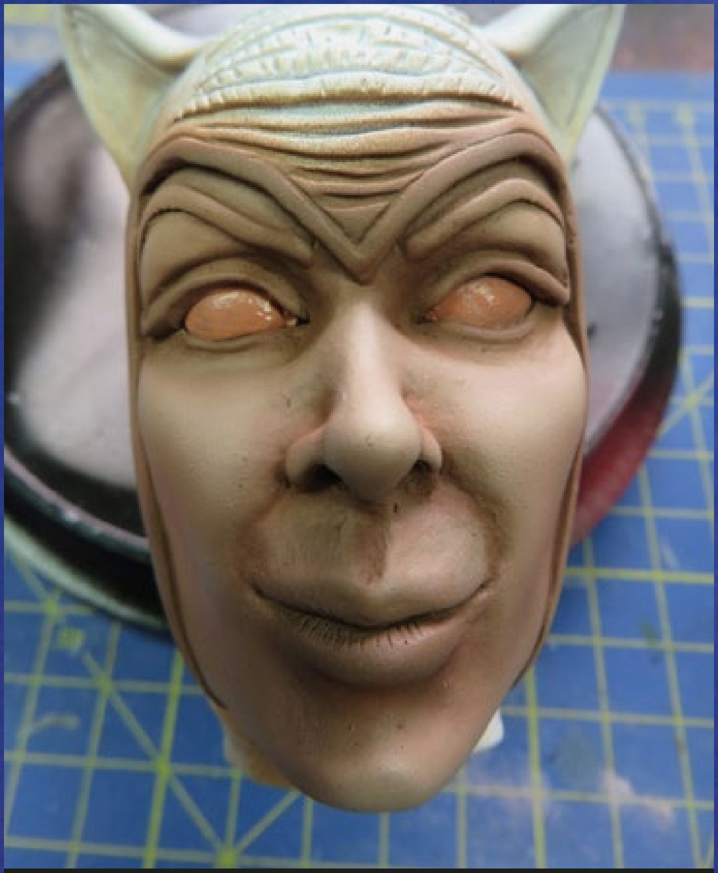
Masking removed

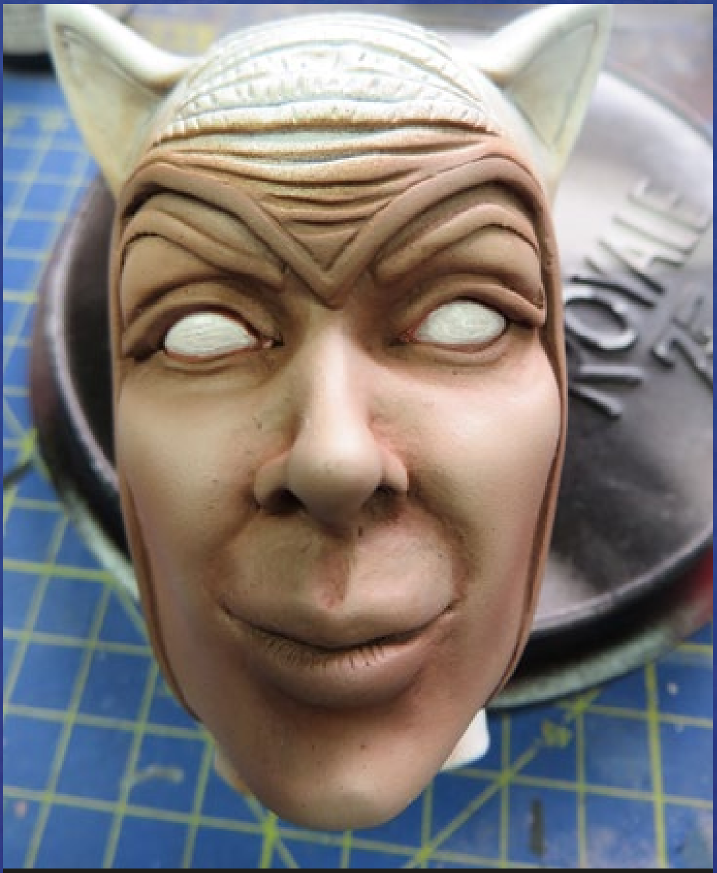
It was now time to mask off the flesh areas. For many years I have used Blu-tack to mask complex curves, but it does have a tendency to be over sticky and difficult to remove from restricted areas – sometimes even lifting the paint below if it had completely adhered to the substrate. On the recommendation of the esteemed editor of this august publication, I tried “Panzer Putty” as an alternative. It wasn’t cheap and looked not unlike the evil alien in the Star Trek: The Next Generation episode “Skin of Evil”, but after using it for the first time I was well and truly sold and have been extolling its virtues ever since. It is very easy to apply and adheres well, yet is also very easy to remove; although I would note that if left on a model for a prolonged period of time it does tend to droop (don’t we all).

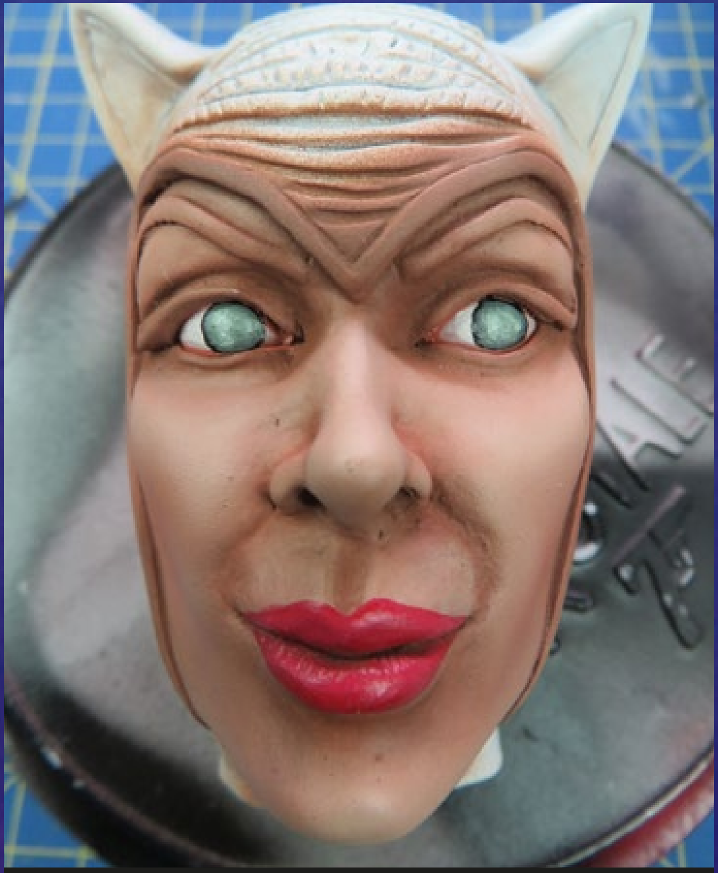
I had intended to use a gloss paint for the cat suit and hood, but realised it is very difficult to get a highlight shade with gloss black. Consequently, I used Vallejo matt black with flesh and white highlights and used Vallejo Gloss Varnish from a rattle can. You have to be careful when applying a gloss varnish, as it is very easy to end up with an “orange peel” texture. Normally when either using an airbrush or rattle can you would use multiple light coats to build up the finish. With the gloss varnish you need to apply a heavy enough coat that you get a consistent layer of varnish, but not too heavy that it starts to run. This needs to be left to thoroughly dry and then re-coated about three times so that you are left with a high gloss finish, but not too thick that you have obscured the detail on the model.

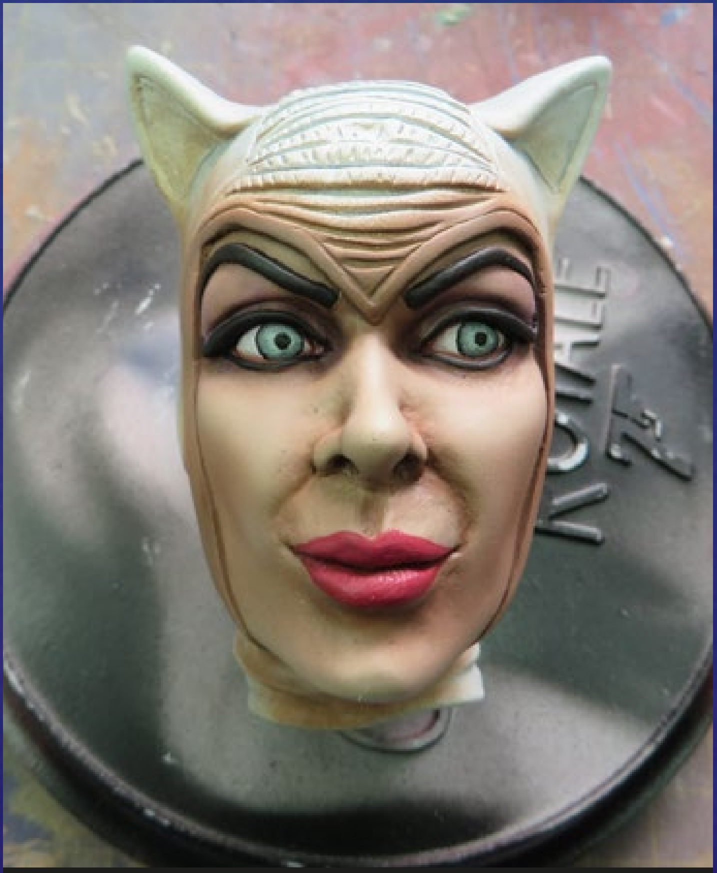
I also used aluminium foil, along with an old watch strap buckle, to create the belt.

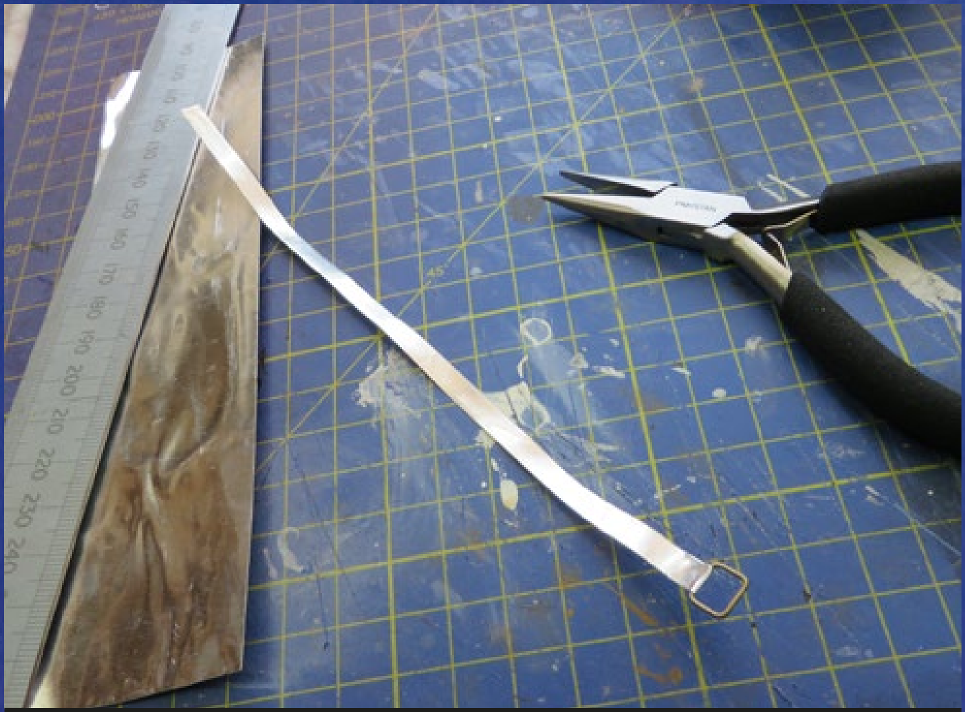
It’s now time for the Masochistic Modelling Moment of the Month. People are often asked: “why climb


Red flesh tone to base the eyes

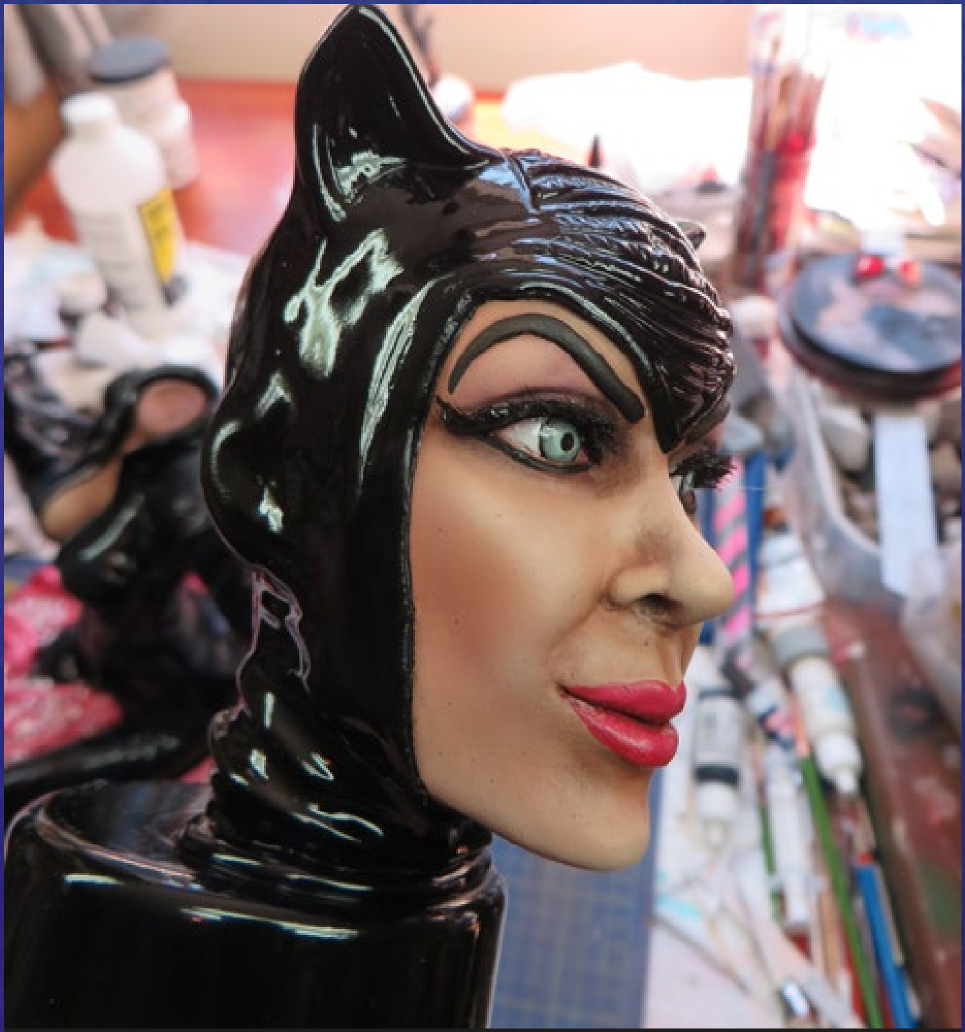

Whites of the eyes


Irises


Pupils added & painting of flesh completed



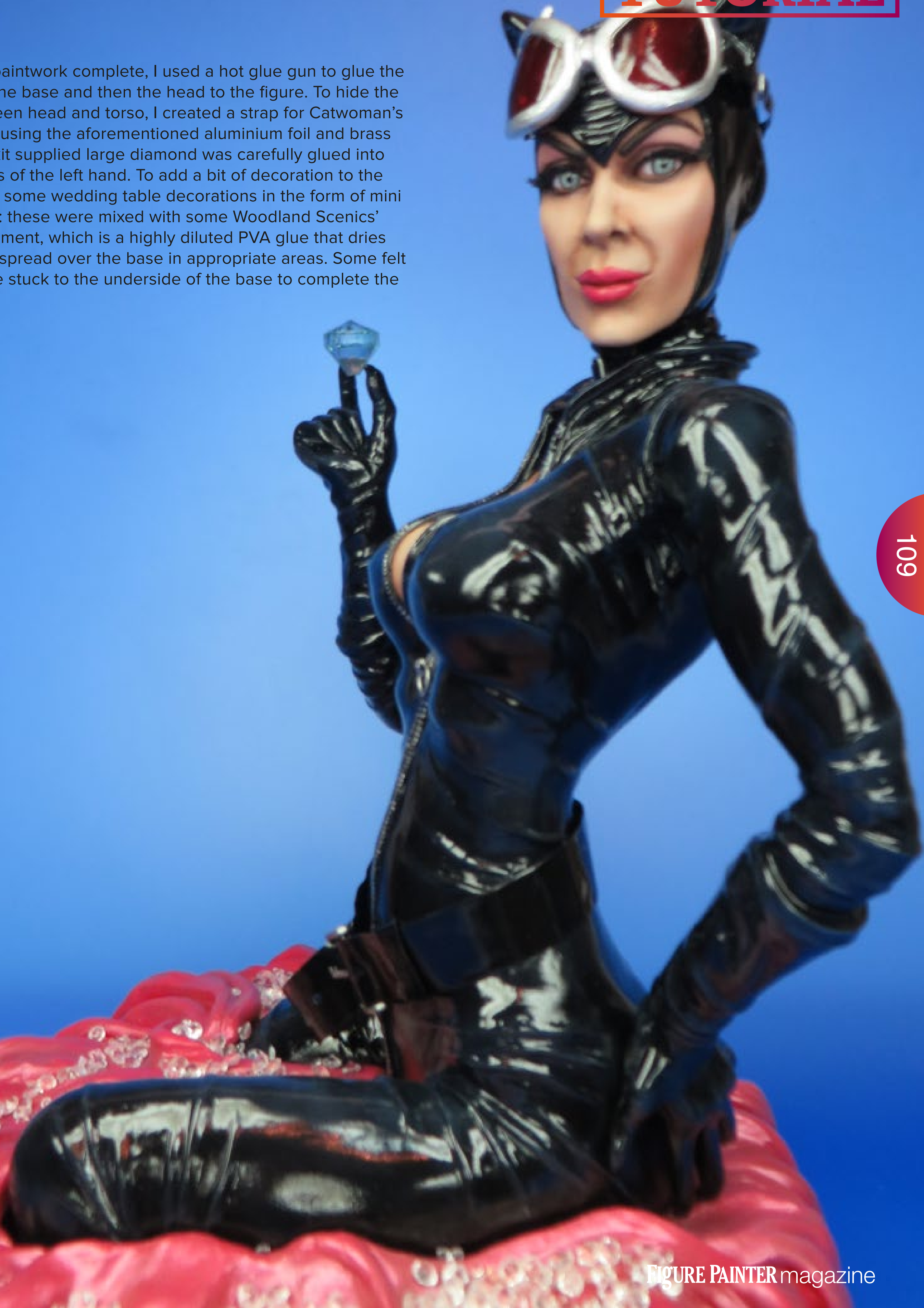
Foil and brass rod strap



Eyelashes

that mountain?" and reply "because it's there". Occasionally there are model making equivalents, such as my decision to put false eyelashes on this model and it's only after you've started that you ask yourself "why did I let myself in for this?" As I mentioned earlier, when you work at larger scales you have to carefully consider what will look real and in this instance I felt that the three dimensionality of eyelashes protruding from the face would look far better than a merely painted relief. My starter for ten was to try actual false eyelashes bought from the local pound shop, but even removing the lashes from the backing strip I found them to be too coarse to look realistic at this scale. I bought a length of artificial hair extension for a few pounds and started by cutting short lengths (but longer than needed) of hair and gluing them in place with running superglue (don't use the gel type, as you need to get the glue on as many strands of hair as possible). Do this in short sections along the eyelid and your first pass will look like she is suffering from a bad skin condition, but by carrying out a second pass of hair gluing you should end up with a nice set of bushy eyelashes that can be trimmed to size using nail scissors. Please note that you are likely to get strange looks for a few days afterwards as, even with the best will in the world, you are likely to find short hairs superglued to your hands.

With the paintwork complete, I used a hot glue gun to glue the figure to the base and then the head to the figure. To hide the join between head and torso, I created a strap for Catwoman's balaclava using the aforementioned aluminium foil and brass rod. The kit supplied large diamond was carefully glued into the fingers of the left hand. To add a bit of decoration to the base I got some wedding table decorations in the form of mini diamonds: these were mixed with some Woodland Scenics' Scenic Cement, which is a highly diluted PVA glue that dries clear and spread over the base in appropriate areas. Some felt pads were stuck to the underside of the base to complete the model.



SPOTLIGHT ON

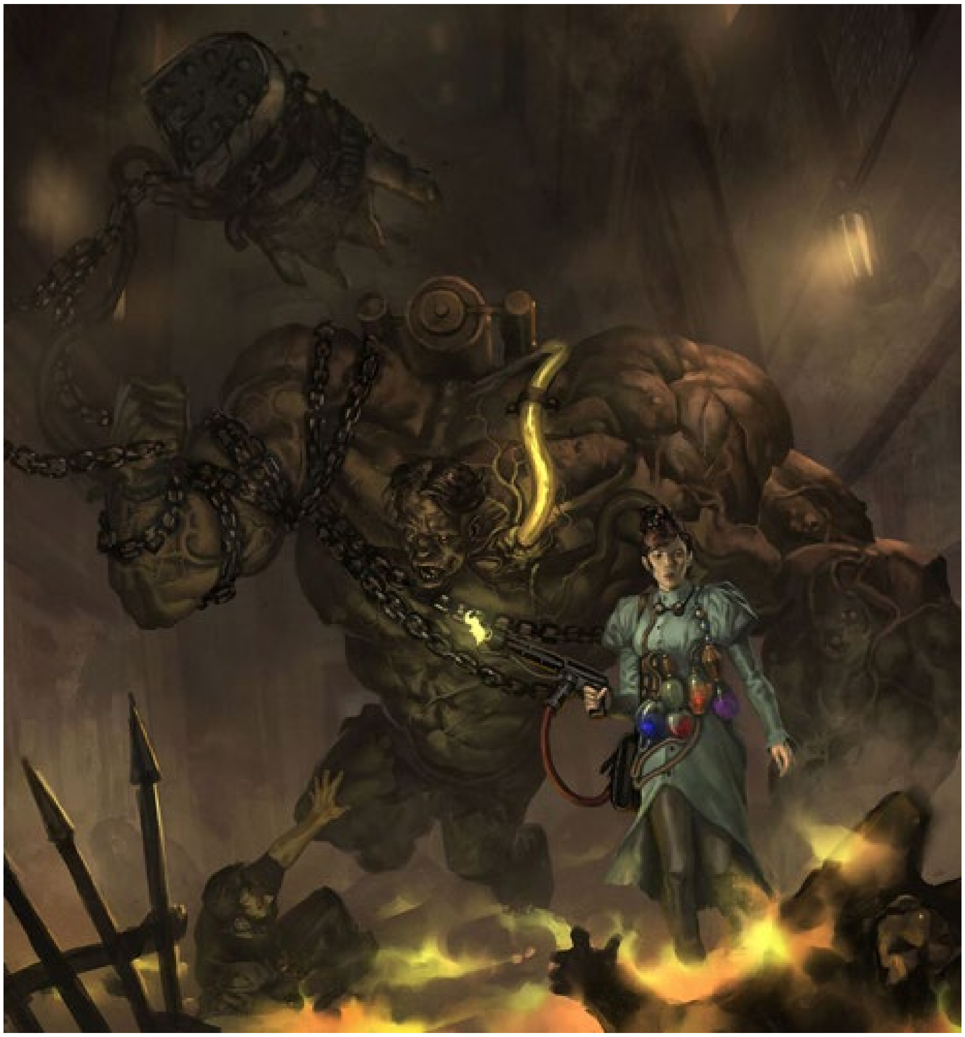
By Luke Wilson

INFAMY

Continuing my look at companies around the globe, this month I meet James Griffiths and find out more about Infamy Miniatures.

I've had the pleasure of knowing James for a good few years now, first meeting him online through the Platoon Britannica forum. It was there that I saw the early beginnings of his company and ordered my first Infamy miniature – Tallulah Belle – and we've since hung out at various shows.

That's where the journey started for me, but for James it goes a little further back. So without further ado, let's sit back and enjoy the ride as we meet the man himself, hear a bit about his company, discuss the range, the trials and tribulations of running a KS and what it's really like to own your own miniatures company.



Q1. Ok, tell us the basics, how did you end up here?

I've always been a bit of a daydreamer and toy soldiers fitted that perfectly. I was given Heroquest at the age of 9 and soon after that my dad got me a copy of White Dwarf 129; that cemented my addiction and although I have delved into the massive range of other companies since then, my early years were all about Games Workshop's miniatures, games and worlds.

I managed to turn my passion into a job, working on the Games Workshop website at their Nottingham HQ and then working for myself for several years as a freelance miniature painter. Around this time the seeds were sown for Infamy Miniatures and since April 2012 I've been running the company, mostly focusing my attention on the steampunk world of The Big Smoke.

Q2. What is The Big Smoke?

It's an alternate Victorian steampunk London, often referred to as the Big Smoke because forests of chimneystacks rise from the industrial areas and fill the sky with smog. Technology has advanced more rapidly than it did in our real history, with mechanical marvels known as Cogitation Engines possessing processing power similar to a more modern computer. That's brought about political unrest and turmoil in every level of society. The city is in chaos, various areas have been abandoned and wild gangs do battle across the anarchy smashed streets, trying to secure territory and supplies.

That's basically my playground! It's up to me to populate this world with awesome models. There's certainly an 'alternate history' feel to a lot of it and that means elements can be familiar and instantly relatable. Various models are based on historical figures or literary characters. But the real fun is in subverting that, turning expectations on their head or bringing in some far wilder elements. There are clanking machines, wild weapons, mysterious beasts lurking in the underground, even some seemingly supernatural beings.

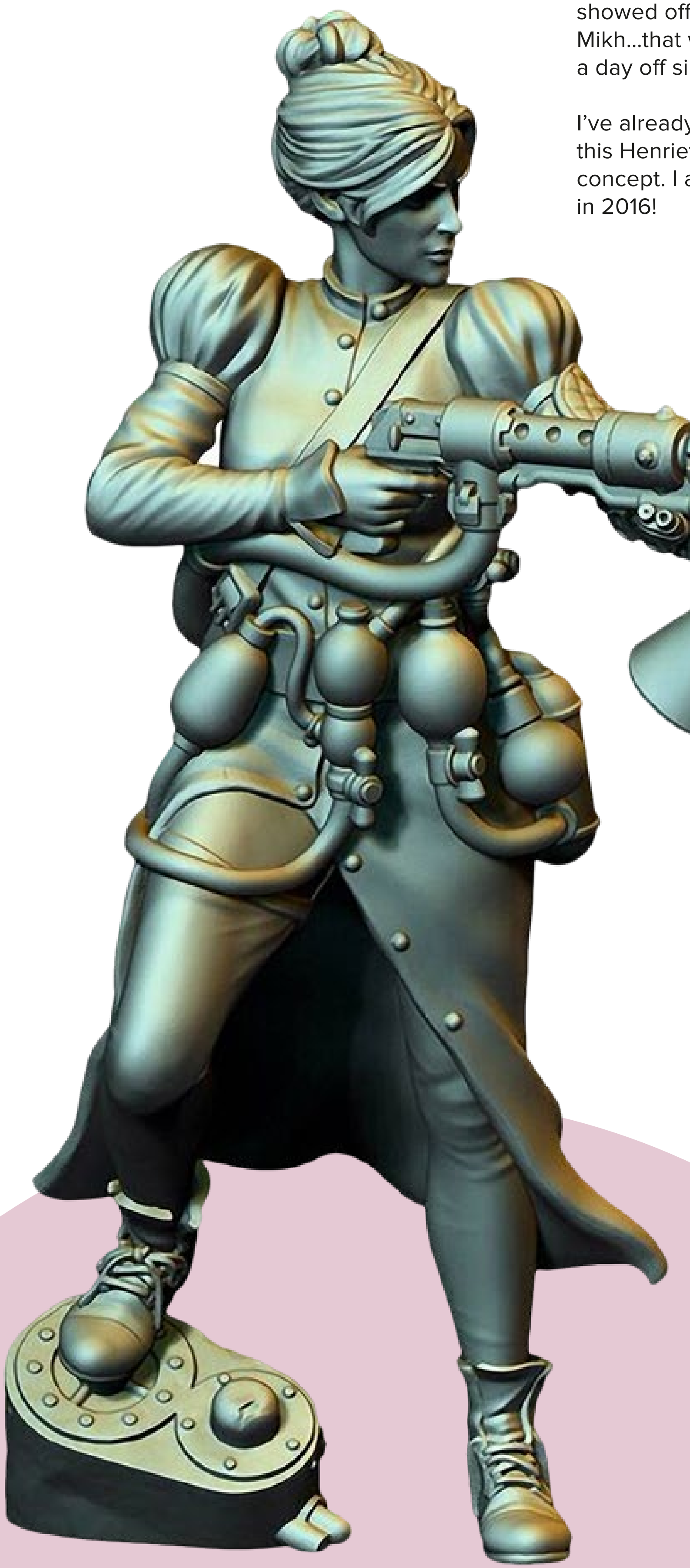
Q3. The range has grown a lot over the last few years, but as you said, you first launched in April 2012. How did things get started?

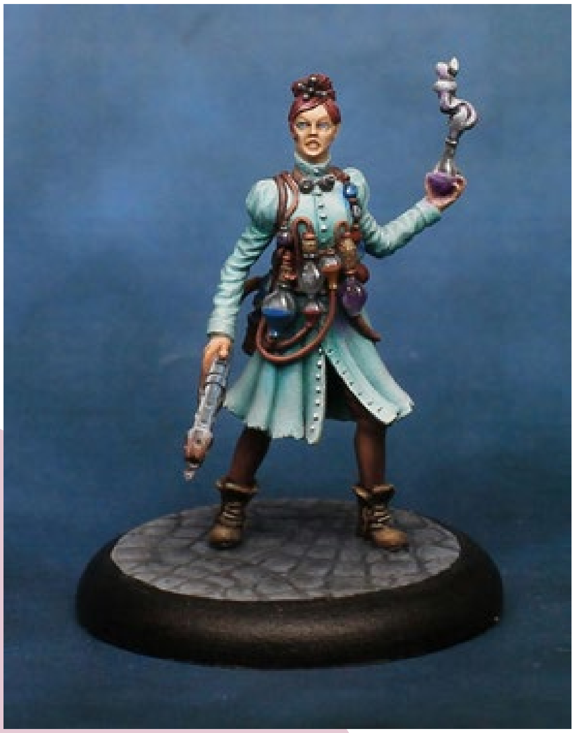
In early 2011 I read the complete Sherlock Holmes, followed by A Study in Scarlett (a Neil Gaiman short mixing the worlds of Holmes and Cthulhu) and I was very into Malifaux at the time. I wanted a version of Holmes to use in my crew. Somehow everything grew from there. I was inspired by wonderful bespoke miniatures like Studio McVey's Limited Edition range and rather than just kitbash the Holmes model, I used him as the inspiration for starting my own company.

Suddenly most of my freelance painting money was going to concept artists and sculptors and I was struggling to come up with a company name. James Workshop was eventually rejected (I feared the possible legal battle!) and Infamy Miniatures was born.

I went to Salute 2012 with the first casts of the very first Infamy model, Henrietta Jekyll by Sebastian Archer, in my backpack. I met with various people I'd talked to on the aforementioned Platoon Britannica forums, got their feedback, showed off photos of the almost finished Sherlock sculpt by Mikh…that was the calm before the storm, really. I can't think of a day off since then to tell you the truth!

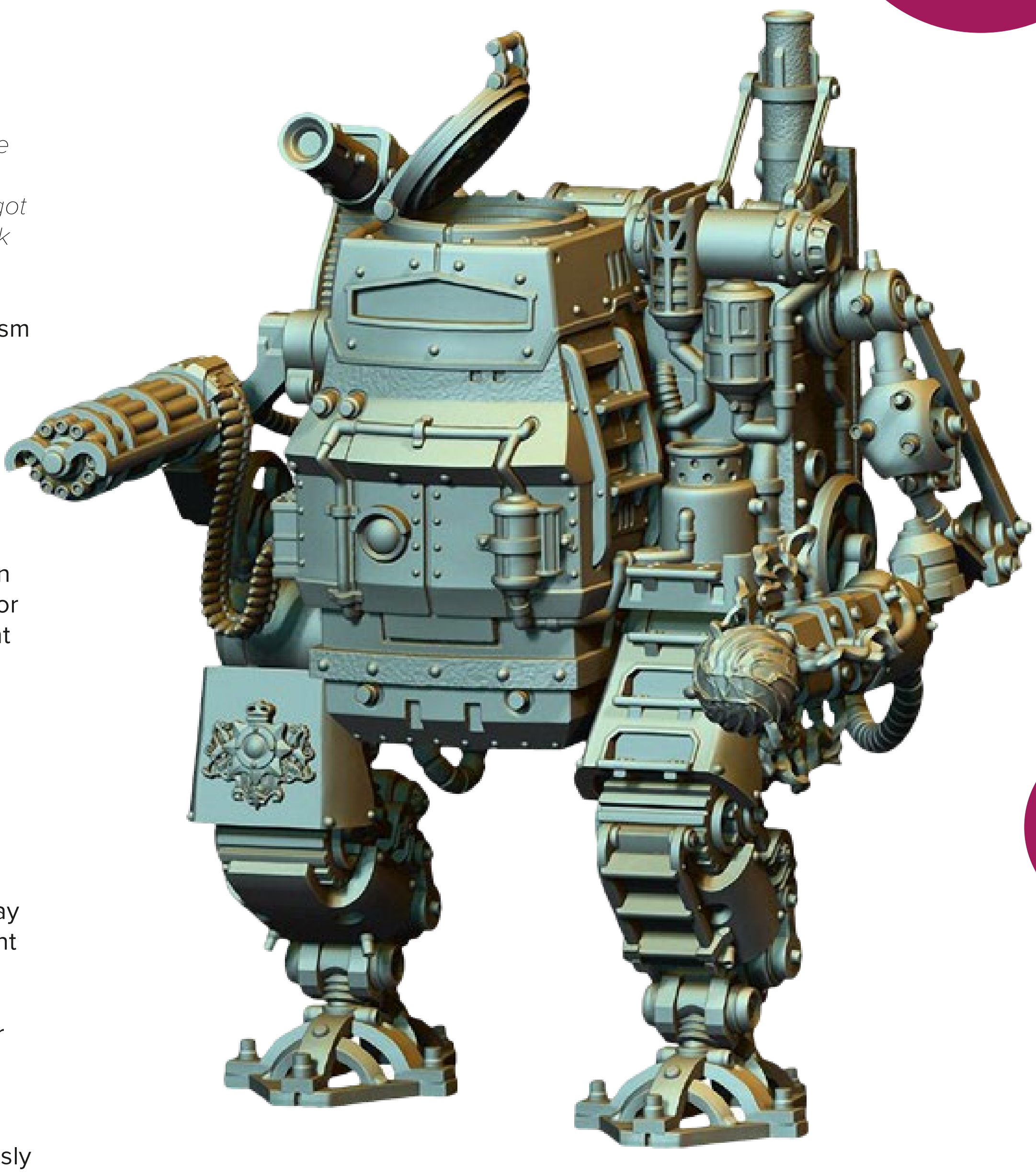
I've already got new versions of some early sculpts, such as this Henrietta. You can see both the old sculpt and the new concept. I also have Holmes ready to replace the originals later in 2016!





Q4. What direction would you give to budding entrepreneurs out there teetering on the edge of starting their own company? You say you got feedback, but what made you think you could really give this a go?

I think it was equal parts enthusiasm and naivety. Excitement made it easier to put in the hard work and naivety meant I tried things someone with more experience may have avoided. I tried my luck and sometimes it paid off! I should probably have known that a well-established artist like Martin McKenna wouldn't want to work for my unheard of company, but I sent him an enthusiastic message, he saw some potential and suddenly he was drawing my Holmes! From Martin's art, I learned that you should never underestimate the power of a great image. With amazing art, Infamy Miniatures looked like a more legitimate company. That art was the gateway to working with many more brilliant people.



Never underestimate the need for cold hard cash, either! Concepts and sculpts aren't cheap, nor is production! It's not easy to run a mini company and if you're seriously considering it, do tread carefully. However, if you want it, go for it with every bit of energy and passion you have. It's incredibly rewarding work and has job satisfaction like I've never known. Be ready, have people you trust supporting you and be nice to them when things are stressful at work!

Q5. Talking of which, when we chat at shows you sometimes have Jemma (your better half) and other family members by your side. How do you think Infamy would have evolved without their obvious support?

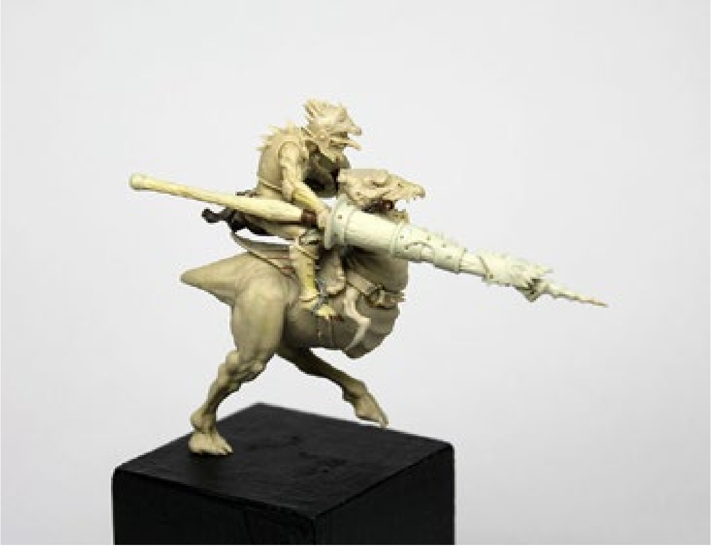
It wouldn't have existed for very long I don't think. They've provided emotional support, helped practically at shows or with packing, offered up ideas and inspiration and in the case of my poor parents, they've helped out financially when the bank account started to run dry.

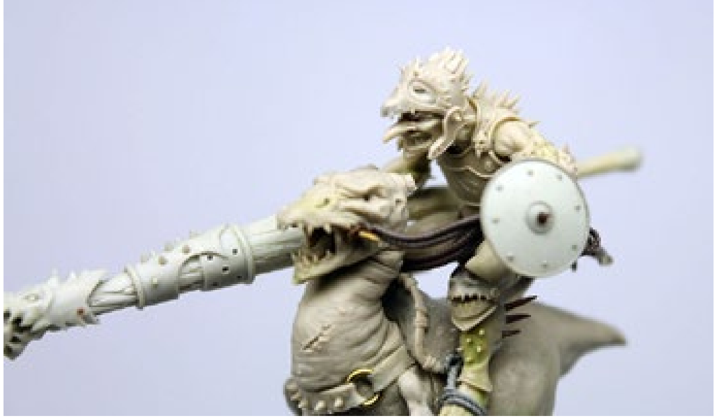
There are direct inspirations in the range too – the Jo March model is made in Jemma's likeness, there's an illustration that features my parents, and a talk with my grandma about her favourite book led to me developing the Toad and his gang! I have good friends, some who run mini related companies, many who are passionate about the hobby and others who have no interest in this geekery at all. I think that's really important, to have a mixture of people around you and something else outside of toy soldiers.

Q6. Ok. Let's talk Kickstarter! This is something that has been embraced by mini companies and you are no exception. You had what appears to be a massively successful KS. If you did one again what would you do differently and what do you think the shape of Infamy would be without it?

The Big Smoke Kickstarter was amazing – it enabled me to build a huge range and get almost a thousand people invested in the models, world and game. As long as I can build from there I'm in a great position, so the campaign really has kick started the range.

However, like a lot of Kickstarters, that's not the full story and there's a





lot to learn from it. It was a long battle to get everything produced and shipped to the standard I wanted. I was a victim of my own enthusiasm and excitement somewhat. I loaded tons into the campaign but I should have kept things more streamlined. That would have made fulfilment easier and reduced the amount of sculpting and production to pay for. Expenses and VAT have left me with less in my bank after shipping everything out than I had before I launched the campaign, which may come as a surprise to some!

But I'm very glad I did it; the campaign has left me with a cabinet full of Big Smoke miniatures and now that the pledges are shipped, I see the models with delight rather than pain! Without crowdfunding, it would have taken an incredibly long time to get to this level of development. I was also very fortunate to get so many supportive and understanding backers; they've been great through this whole process and the support has helped me push through when it got tricky.

Q7. I saw on facebook that the last KS pledge had gone out. That must be a massive weight off of your mind, knowing you have made good on your promises? What's next for Infamy?

I still have a few bits to sort before I cross the Big Smoke campaign off completely. But things are now on sale in the Infamy store (I held off until the campaign was shipped) and until the end of 2015 I'm giving 25% of all sales to Unicef.

I'm launching a mini-Kickstarter for the first Infamy One Shot model and I'm super excited about that.

One Shots is a new range from Infamy Miniatures and it will launch on 21st December as a mini-Kickstarter. One Shot number one is a Goblin Chieftain, sculpted by Valentin Zak.

I asked a bit more about this as this tweaked the painter in me. James describes the One Shots range as "an opportunity for him to come up with something a bit different to the Big Smoke range – bespoke, non-steampunk, limited edition models that I hope will inspire collectors and painters across the world."

Q8. What should we expect from the campaign?

It's all about the goblin. I've made it really focused and I think the model deserves it, Mr. Zak has done a ridiculous job and, having seen quite a lot of sculpts by now, I feel fairly qualified to say that this is no less than a masterpiece. So the Kickstarter is focused on making the Goblin as a really high quality resin kit, presenting it nicely and shipping it out to backers on time.

Q9. I have seen some stunning paintjobs on Infamy models. Not just the studio ones, but other artists are upping their game on your figures. What about them makes these artists produce the levels they are achieving? Do you design these figures with painters in mind or a mix of both gamers and painters?

There's nothing better than seeing an Infamy model painted really well and I certainly started the range with painters in mind. That's why the models are rich with detail, textures, character and all sorts of areas begging for effects like fire, smoke, OSL and other funky stuff.

As I'm moving more to the gaming side I've had to think more about those needs, so the newer models aren't quite as flimsy. The new One Shots range means I can still produce incredibly intricate models if I want to, though! There are also the larger scale models and busts aimed very directly at painters and collectors.

The range does seem to click with some painters. Maybe the richness of the background is reflected in the models themselves, maybe the designs offer up something a bit unusual...maybe it's just that I'm lucky enough to be friends with lots of good painters and can pester them to apply their skills to my stuff! Whatever the case, seeing a freshly painted Infamy model always brings a smile to my face and that's why I do what I can to showcase the works of painters across social media and in things like the Infamy Background book.

I am hungry to see more beautifully painted Infamy miniatures, so I'm

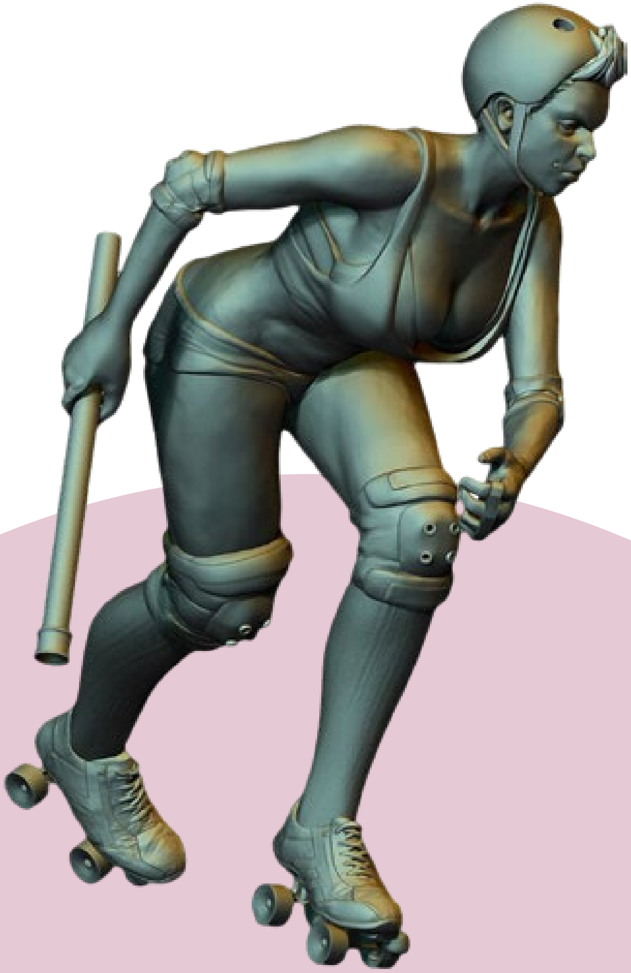
running four painting competitions throughout 2016. They will be judged by a panel of experts, awarded points for technical skill, overall look and also flair and there are some juicy prizes. The first comp closes at the end of February and the category is Large Model. That includes all the larger scale models, the busts and big things from the 32mm range. You can see more information on the Infamy website.

Q10. People like competitions and now you've been around a while and with the massive uptake of your last campaign hopefully you'll get lots of great entries. It's a shame the Goblin One Shot probably won't be out in time.

Oh, have no fear, each One Shot will get its own painting competition, too!

Q11. Oh good stuff! Is there any chance of a preview for what might be coming with that range?

I'm aiming to bring out a model every two to three months and consulting with the community is going to be a part of the process, working out what to develop together and sharing some of the knowledge (hopefully!). I have some things in development though, spanning genres from the Old West to present day, through to sci-fi and more whimsical designs. I guess I can throw a little teaser out there of a digital sculpt that is being progressed and shows I'm mixing things up quite a lot.



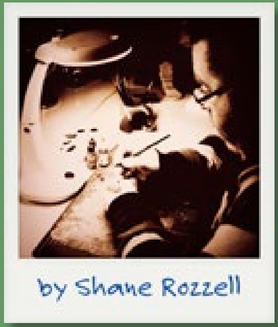
Q12. Although we are primarily a painting magazine, we do have some gamers out there. Tell us a bit about your game. What makes it different? Basically, why should people pick it up other than an excuse to get more great minis?

Well, it's still in closed testing right now, but will open up more in 2016. It's a skirmish game, so it is geared to painters in that way. It only needs a small number of models to play – a gang of around 5 characters is the current sweet spot. It's very character driven with plenty of missions and sub-missions to try and achieve and it has the flexibility to be fiercely competitive or more narrative, depending on your preference.

There are two basic systems for play – opposed dice rolls (representing the actions your gang members make) and a card system similar to blackjack (representing the strategic abilities of each gang member that turn).

The risk/reward comes as you try and balance card totals across your gang members. The closer the card total (known as Strategy Value) is to 21, the more potent the ganger's skills and attacks will be. Should they go over 21, the total changes to their Survival Value – all positive attacking bonuses are removed, but their defensive capabilities increase. This means balanced, well-timed aggressiveness and caution are key in achieving victory.

Thank you very much James, it's been very interesting learning more about your company, your products and where you want to take Infamy. I really hope 2016 is a great year for you, as that can only mean more cool stuff and that's a great year for hobbyists too. I'll certainly be picking up the Goblin Chieftain once available and from the pictures I recommend our readers do to, get you paint brushes ready.

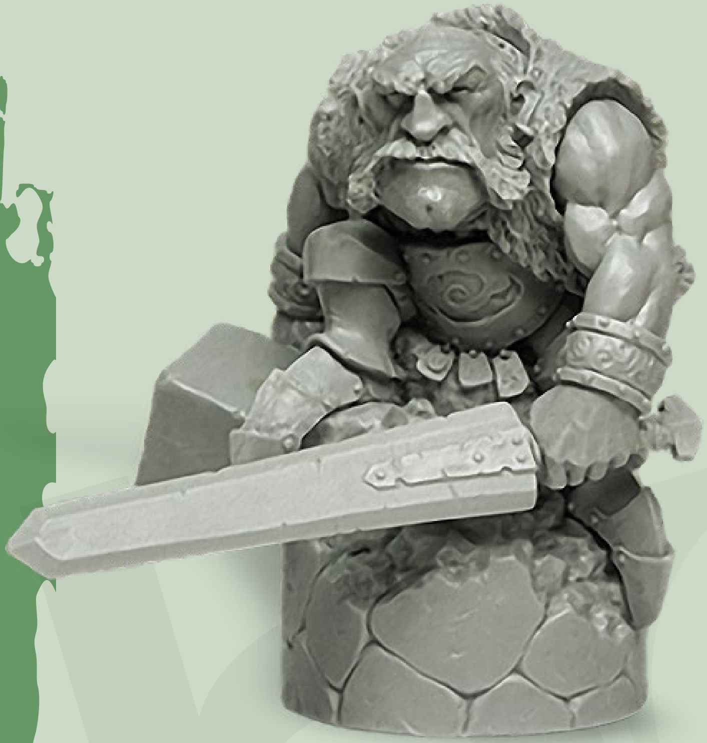

by Shane Rozzell

Details

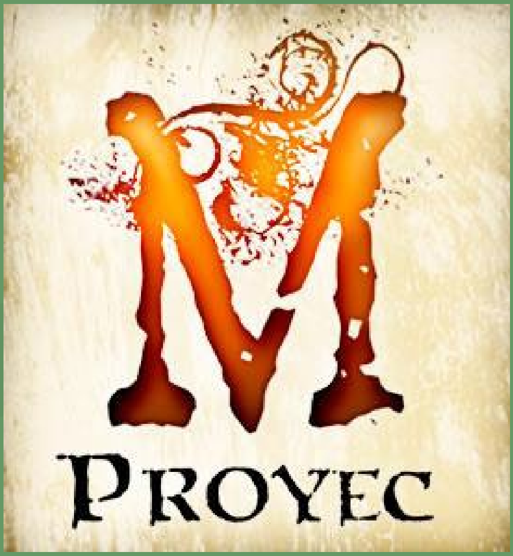
Price:	€32.50 (limited edition)
Scale:	1:32nd (48mm)
Material	Resin

Available from

Mproyec (See below)

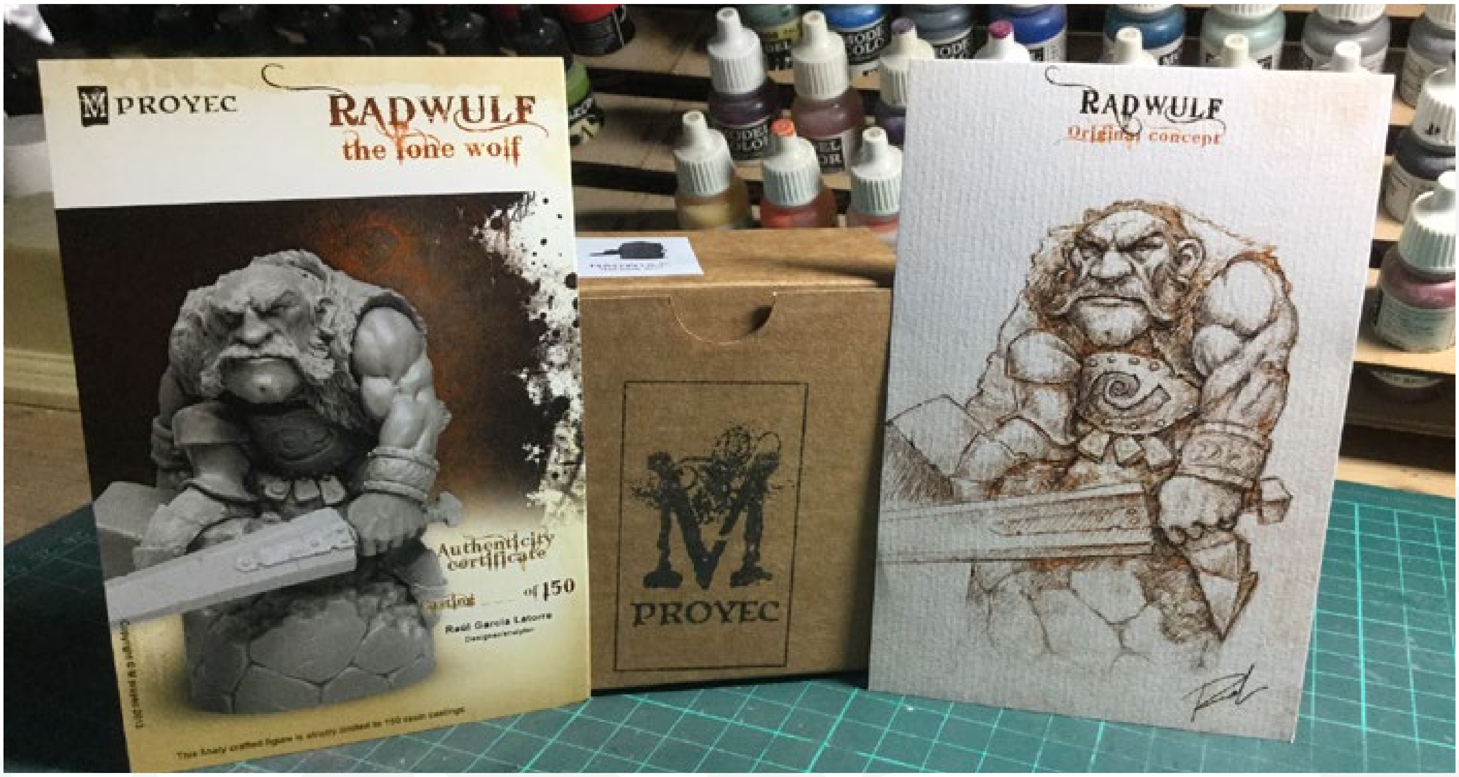


Mproyec's Radwulf, The Lone Wolf



Some people like miniatures of elves, some like orcs, some even like minotaurs (weirdos), but I like dwarfs. To me, their ability to overcome everything is an endearing quality that really captures my imagination and to me is the main backbone of the whole fantasy genre.

Recently, the Spanish company 'Mproyec' has released some very cool dwarf miniatures, one of which I reviewed back in issue 29. Last month they revealed their second dwarf called Radwulf, The Lone Wolf and he has already gone on to what they call legendary status, in other words, sold out. So why review such a miniature? Well the simple answer is this not only shows the quality of their products, but as you will see below, the quality of their customer service and how they treat their customers.

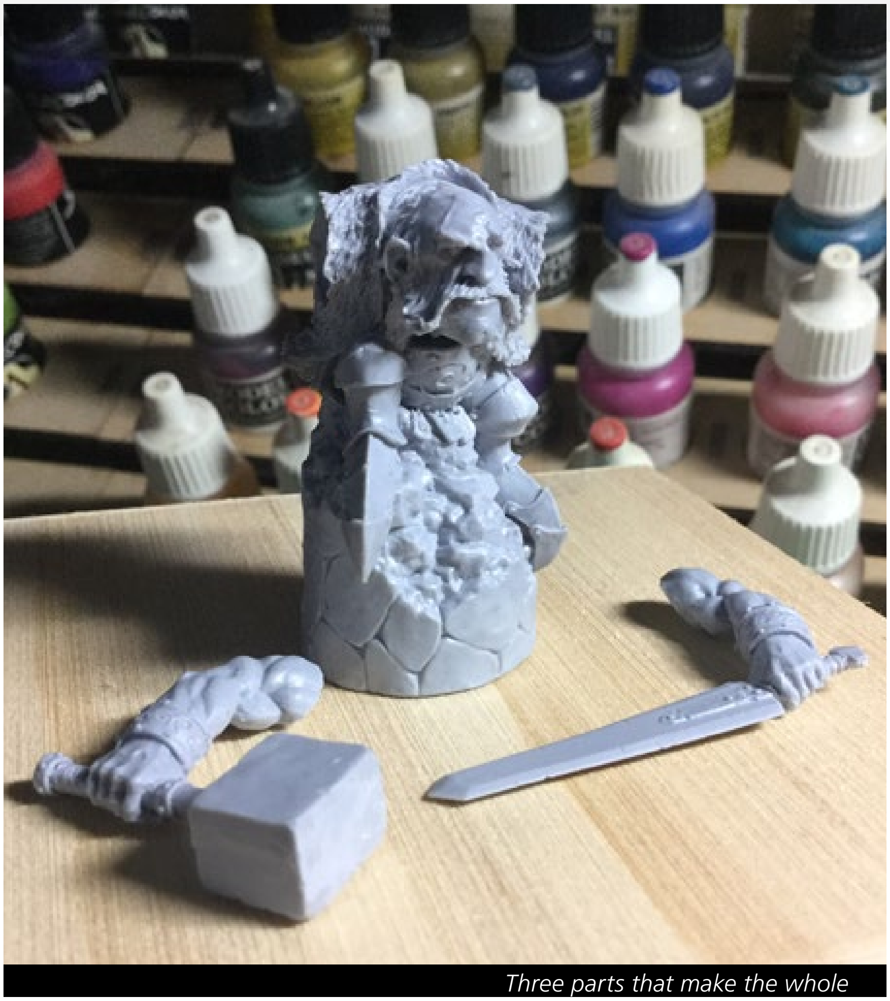


Packaging

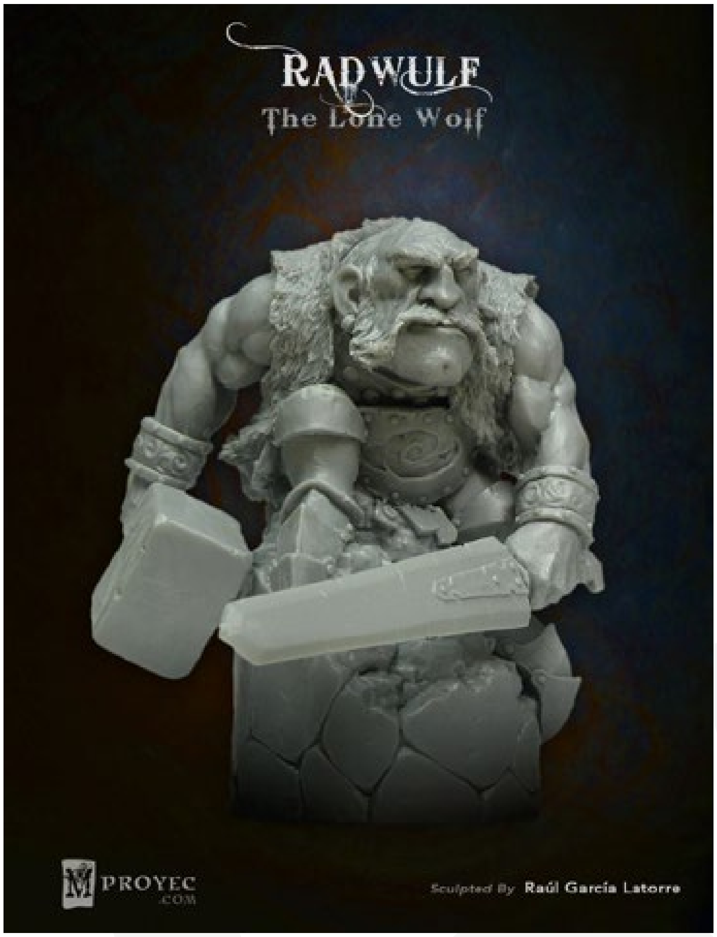
Like all Mproyec miniatures, they are well packed in a very sturdy cardboard box. Inside contains all the parts in separate grip seal bags and the box is filled with styrene chips to stop the miniature from crashing about during transit.

The Concept

This is one on the things I like about Mproyec. All their miniatures are designed and sculpted by Raúl Garcia Latorre and for Radwulf, he has really gone to town. The miniature is a brilliant idea and very cleverly designed. Although I would have liked it to be separate from the plinth so I could have made my own base, this is hardly a distraction from the dwarf. Radwulf looks like he is about to pounce on his unwary victim. The concept does give a nod towards the very popular Paul Bonner and his artistic creations, especially the very angular sword and the long feet wrapped around the rock Radwulf is climbing over. Raúl's sculpting is always done to the very highest of standards and Radwulf continues that. Each section is superbly done and the miniature is bustling with character.



Three parts that make the whole

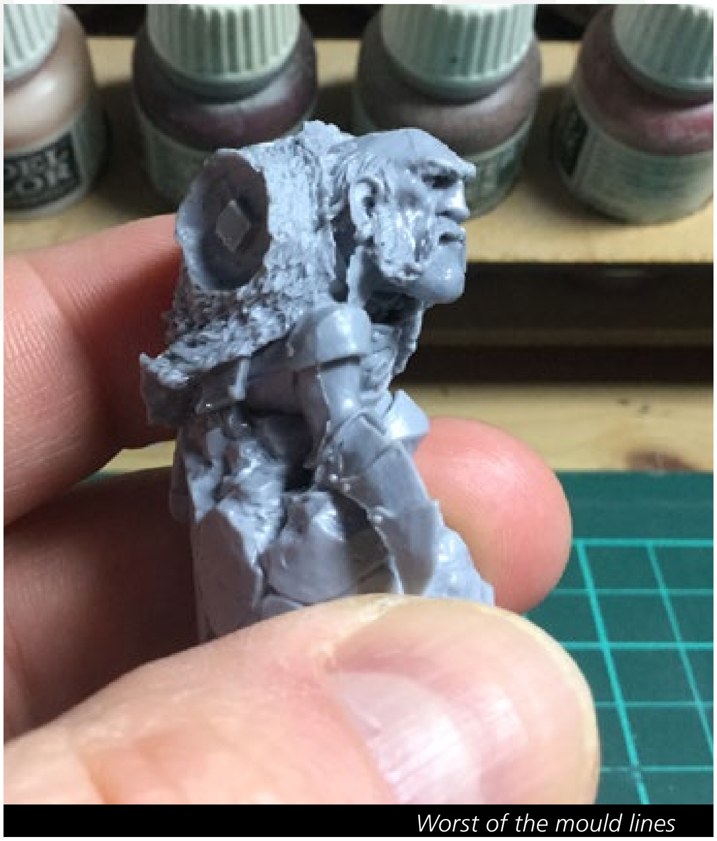

RADWULF
The Lone Wolf
MPROYEC.COM
Sculpted By Raúl García Latorre

RADWULF
The Lone Wolf
MPROYEC.COM
Sculpted By Raúl García Latorre

The Cast

For the most part, this was very good. The resin used is very nice; not brittle like some, but with some slight play. There are some mould lines which are normal for a resin cast miniature, especially a miniature like this where the main body, in such a crouched position, is attached to the stone outcrop. There is a pour point on the top of his head and a vent point on his raised knee that will need some filling and smoothing and also some flash resin under his chin from one of the mould cuts.

Both of Radwulf's arms have been cast separate from the main body. Again, these have the usual mould lines, but also some air bubbles, one of which is quite large. The copy I was sent was one of the first cast and, although it's not perfect, I still think the preparation time to get this ready for painting won't take hours. However, I do know one other copy a fellow FPM'er received had a lot more problems with the cast. It also seems Mproyec are on this. Raúl told me himself he was not happy with some of the results and the company is fixing this, which did cause some delays. In fact, if you ordered Radwulf you will get a free miniature the next time you order from Mproyec.

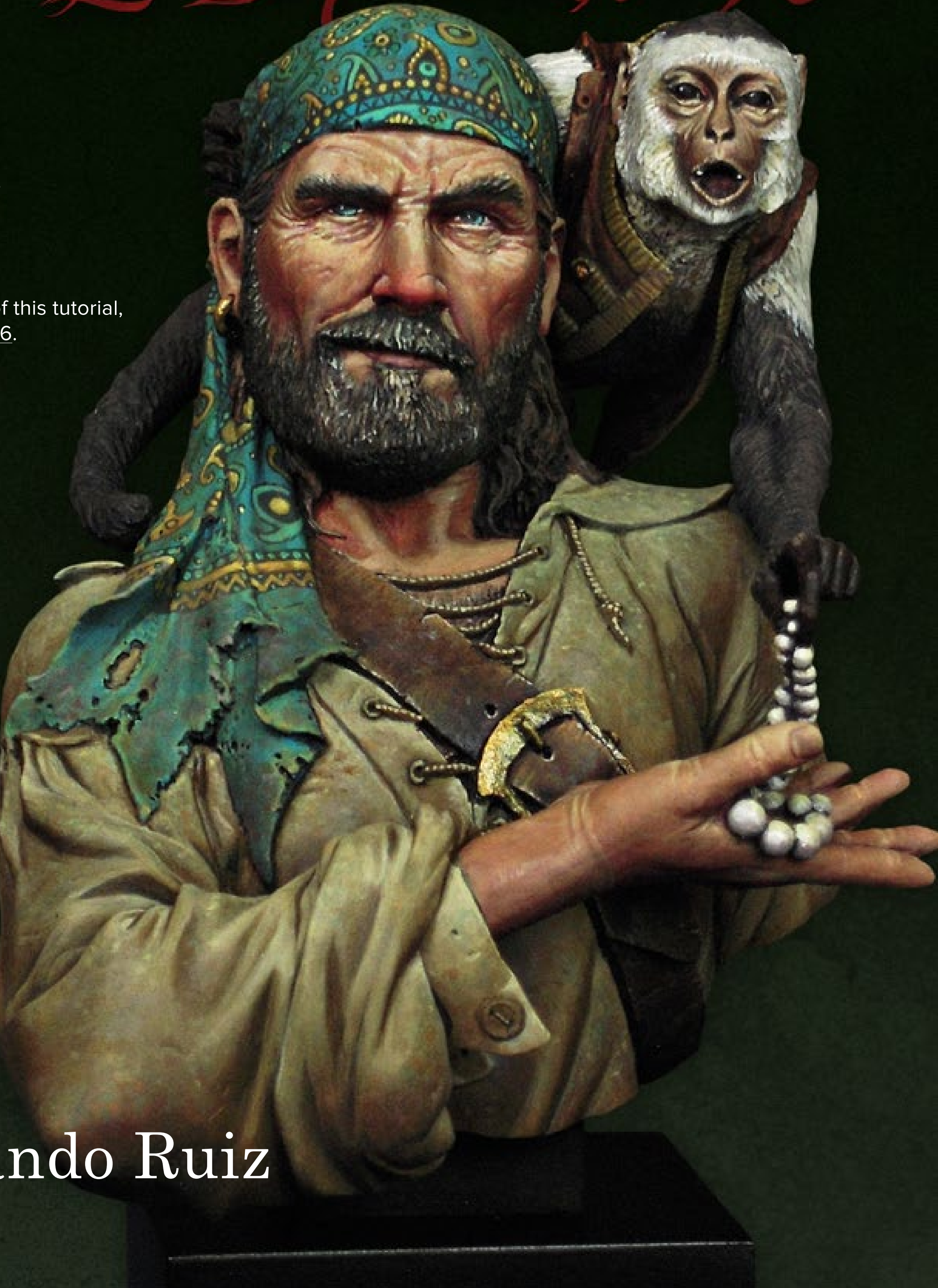

Worst of the mould lines

Conclusion

Cast wise, this isn't the best miniature Mproyec has produced; I personally feel that Barbarela was a much better cast, but concept and sculpt wise it's right up there. Having said that, it shouldn't take too much effort to get the miniature ready for paint so it isn't all doom and gloom. The miniature is a nice size, well proportioned and has tons of character that I can't wait to bring to life with paint. Yes, the company had some issues with Radwulf. However, before any serious questions were asked of them, they assessed the situation and have come up with a nice solution, which does show they are on the ball and understand their customers. Radwulf sold out very quickly which proved the concept was well received and this can only strengthen a small company like Mproyec. So, I for one am looking forward to their future releases, because without companies like Mproyec we wouldn't really have much of a hobby. Long may that continue!

Rogue Pirate

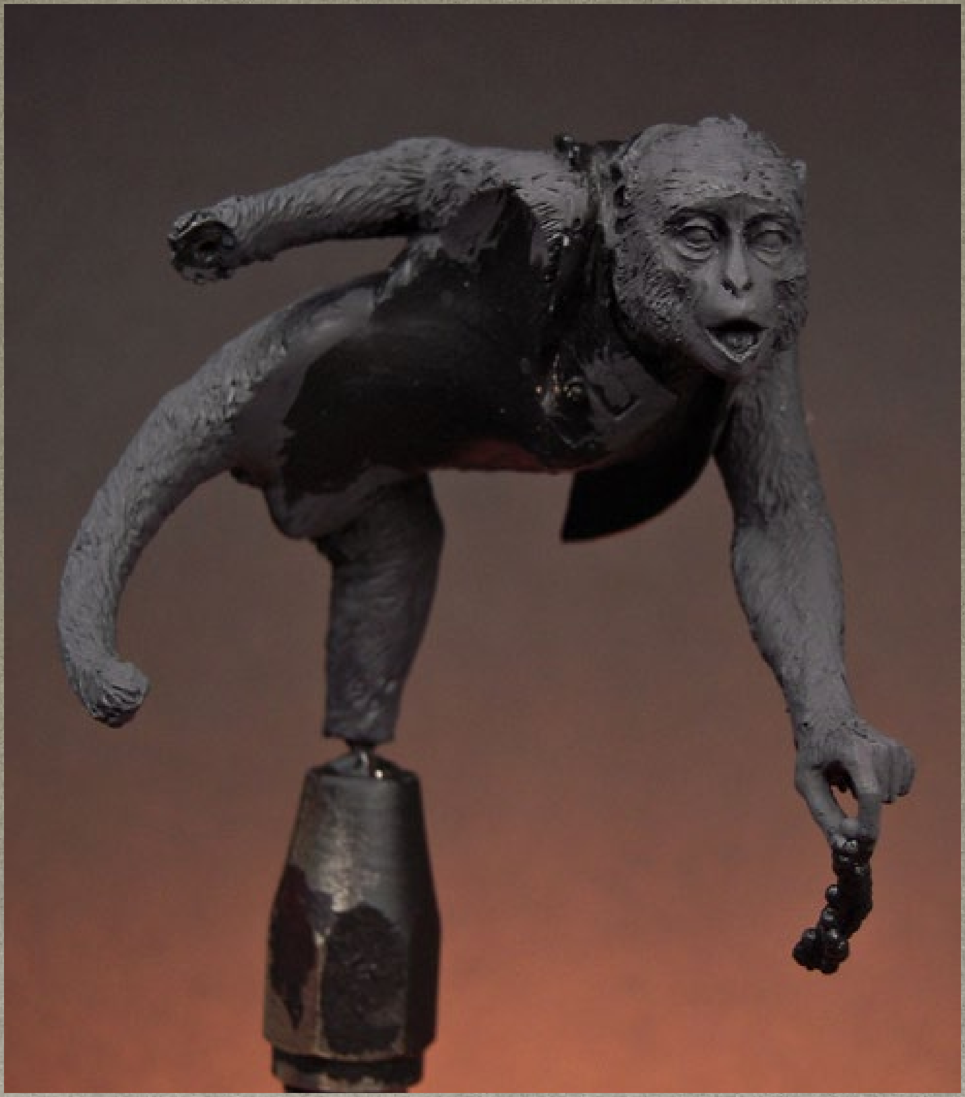
La Española, 1670



Part Two

Continuing from the first part of this tutorial, which can be found on page 26.

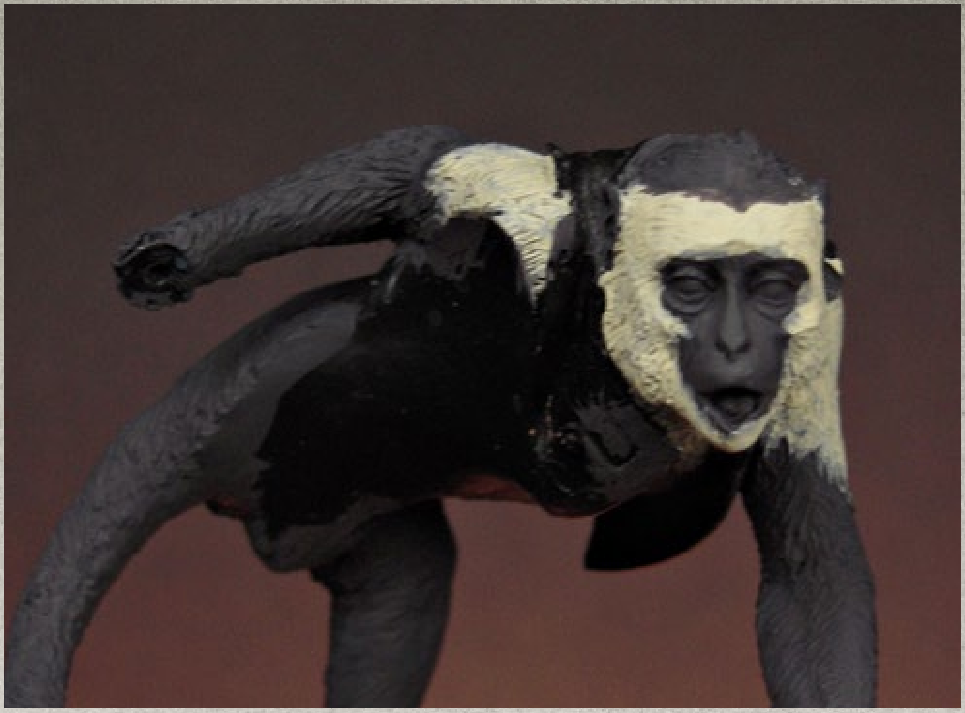
By Fernando Ruiz



Monkey

Now it's the turn of the monkey. It was much more comfortable to paint it in two different steps. Initially, I painted it as a single piece by itself doing the majority of the job on it as a separate piece and after that gluing it to the pirate I finished the last touches and joints that probably would need a bit of putty to get properly disguised. First, I planned to paint the face, most of the fur, the hands and the vest the monkey is wearing. The final touches of the fur would be added later, after the monkey is attached.

So, this is a white faced Capuchin monkey. It is quite interesting, because it has two main body areas, one white concentrated mostly in the head, shoulders and a bit in the chest, and the rest of the body is black. My plan was to replicate that look. First of all, I gave him a basecoat with Petroleum Grey by Scalecolor. This is a blackish tone with a bit of violet colour.



After that, instead of starting with global highlights and shadows, I outlined the white areas around the head, in the shoulders and a bit of the chest that is visible under the vest with Scalecolor Thar Brown.

After outlining these two areas and defining the white spots, I concentrated on painting the face of the monkey.

Monkey's Face

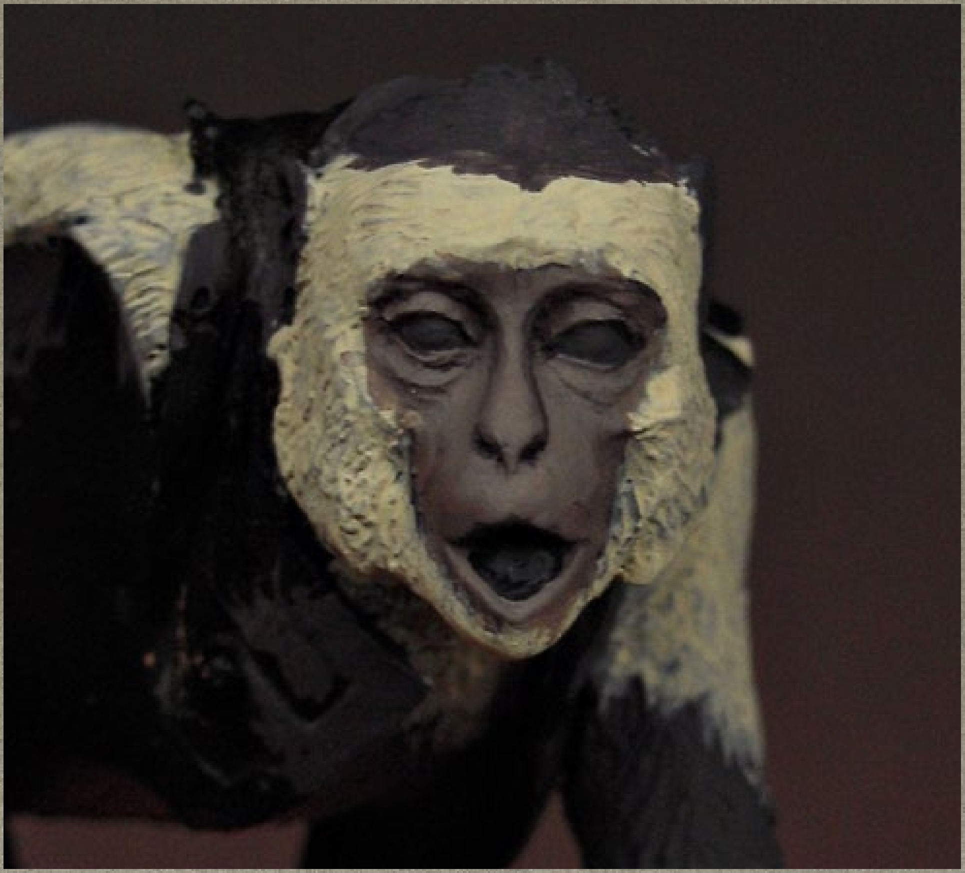
For the face, I was going to use a quite straight forward approach. I used Petroleum Grey as a basecoat and then simply started highlighting with different flesh colours until I got the desired effect. If you check pictures of this kind of monkey, you can see that their faces are quite pinkish and pale. That gives them a really fun appearance, so I was going to try to replicate that effect. First of all, I added an ample first highlight with Petroleum Grey plus a bit of Brown Sand.

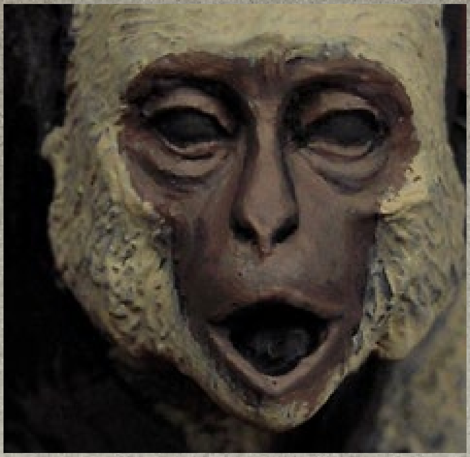
Then, I added a bit more Brown Sand to that mix and applied further highlights to the face until I was painting just with pure Brown Sand.

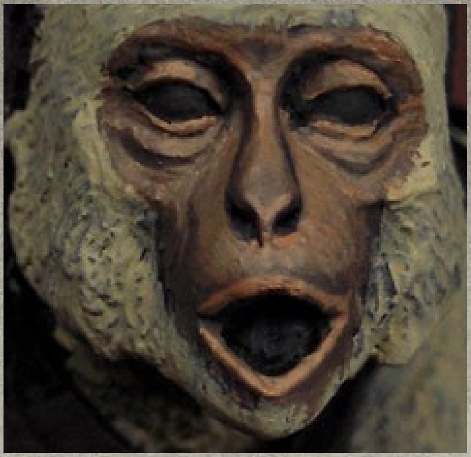
Next, I added more highlights with Light Flesh from Vallejo.

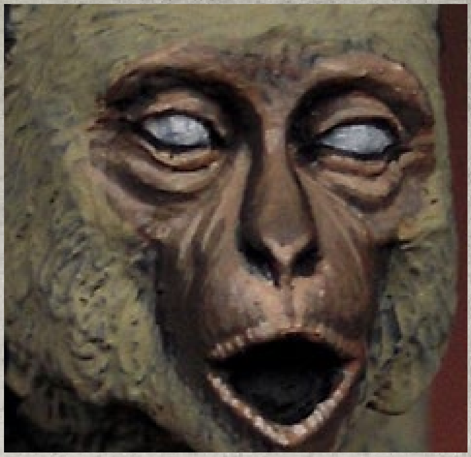
After that, just to know if I was going in the right direction, I painted the pupils that are really big in extension in the eyeball and I added a couple of dots of white to simulate the fangs. I also painted the ears.

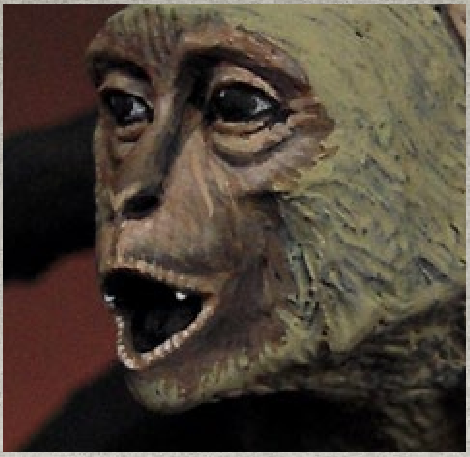
Before reaching pure Light Flesh in the highlights, I added some tones to enrich the face. First of all, I used Evil Sunz Scarlet mixed with Brown Sand, applied as a glaze and then on its own concentrated in certain spots.

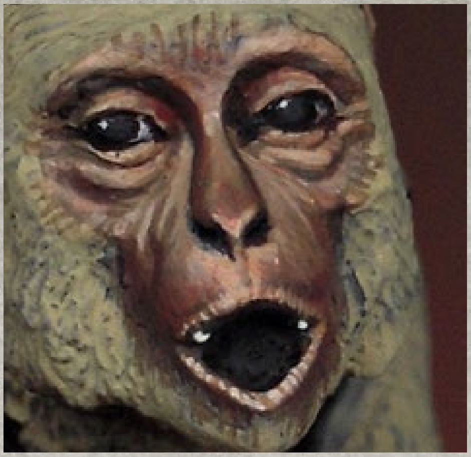


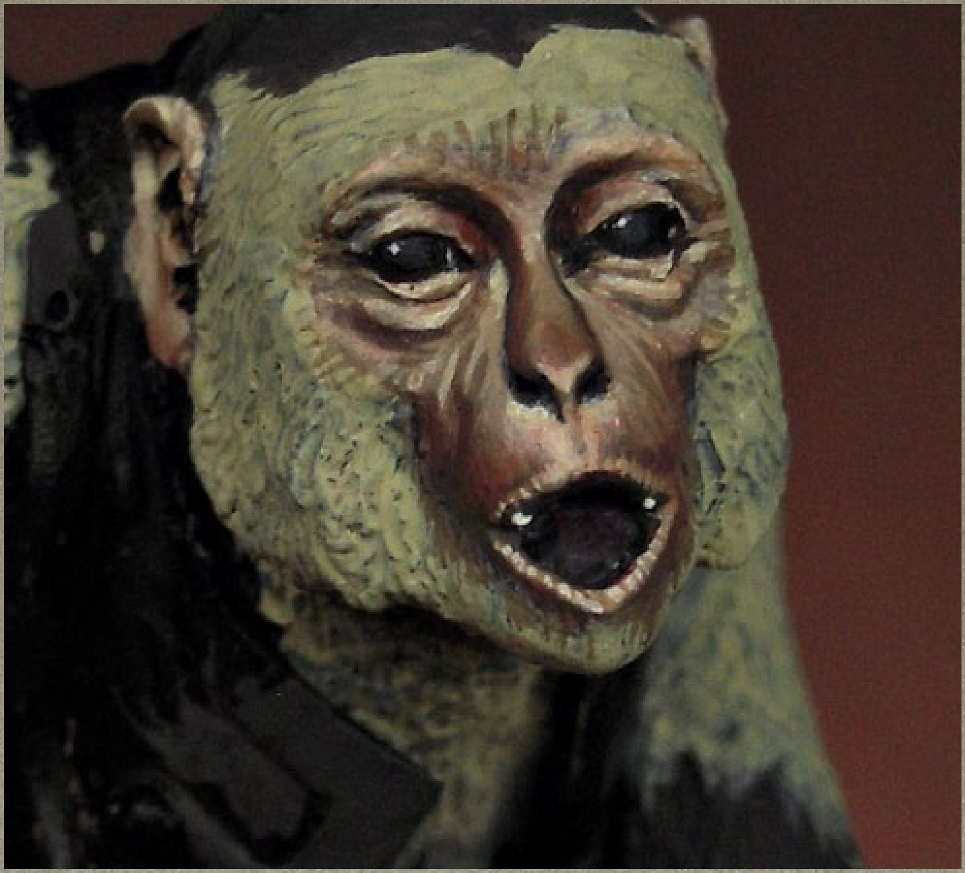






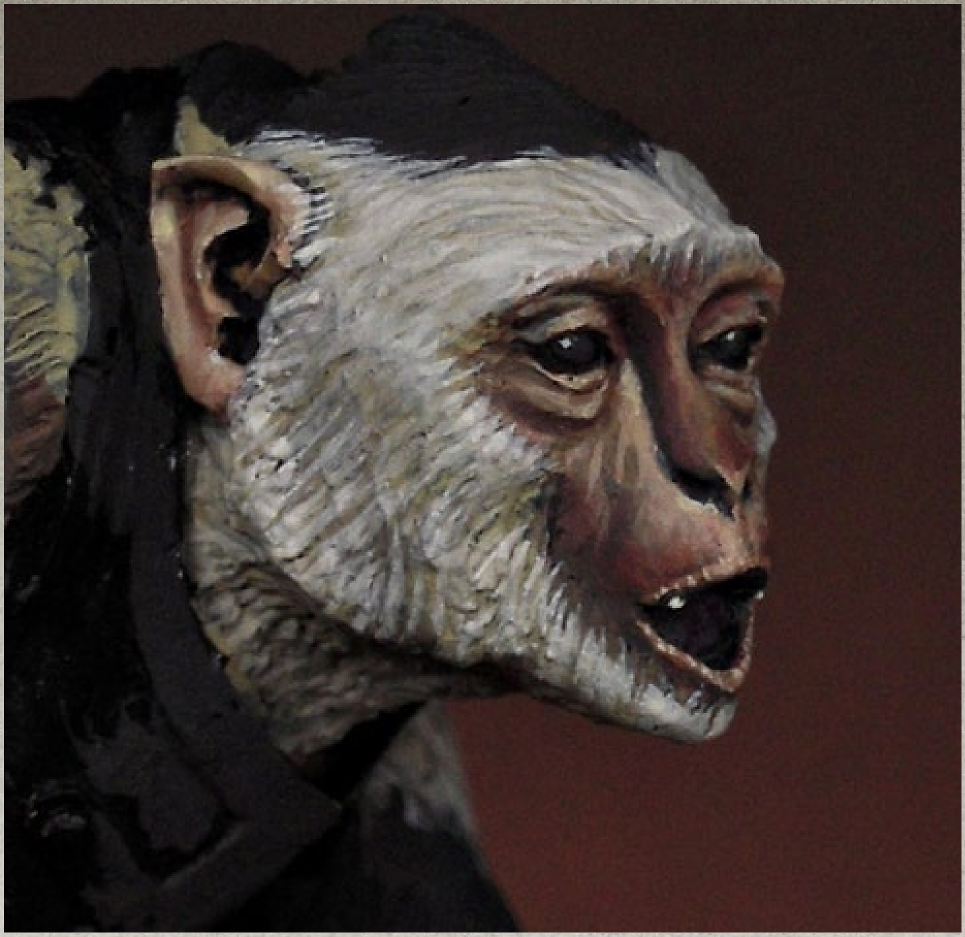






To finish the face, I added a bit of Tenere Yellow and pure Light Flesh in the final highlights.

With that the face was finished, but always we can put some additional touches when we have finished the rest of the fur.

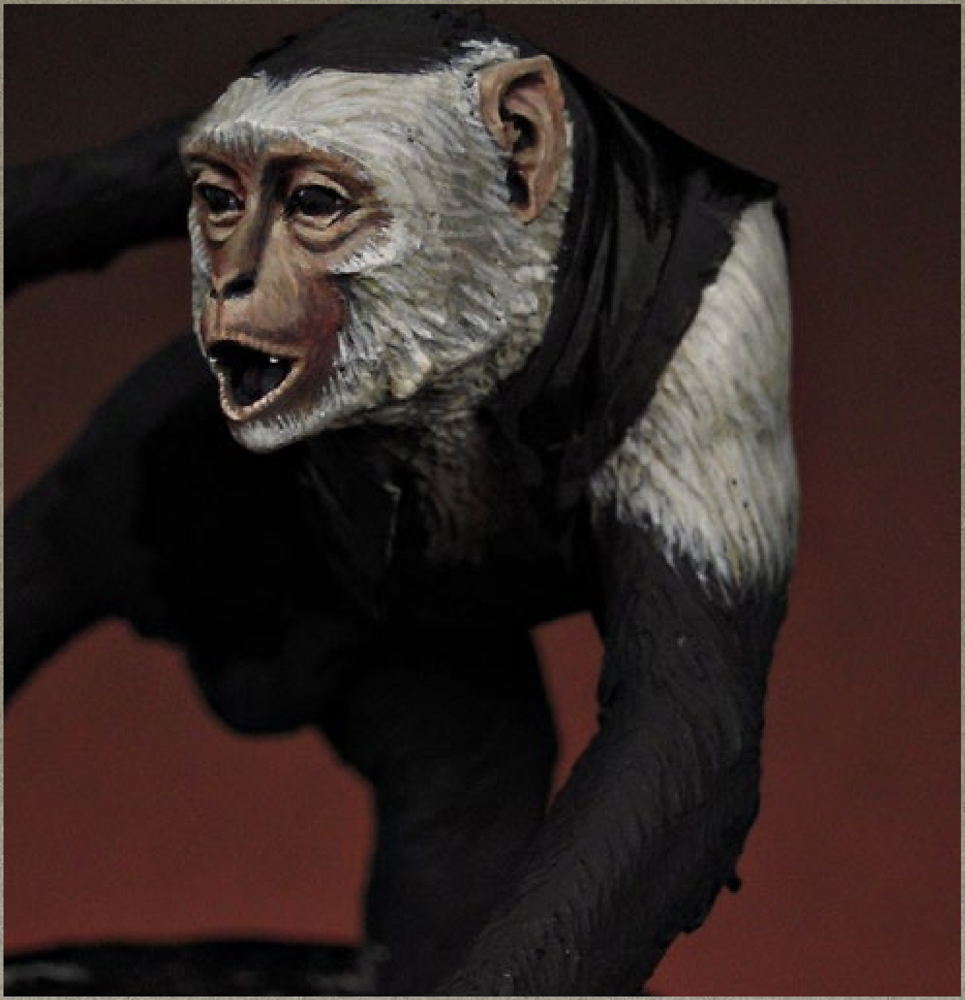


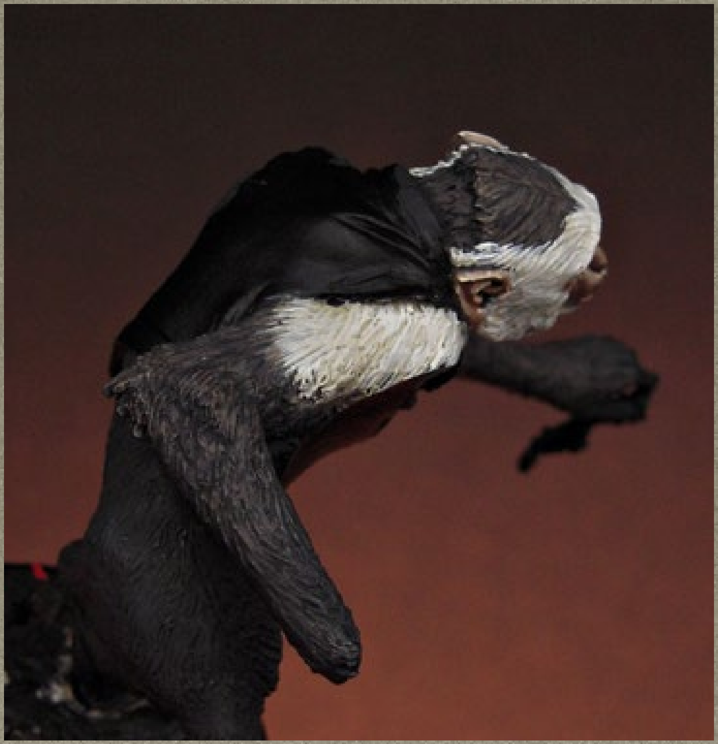
Monkey Fur

Next I painted the fur parts which I wanted to simulate; not only the colour, but also the texture of the monkey hair. First of all, I started with the area around the face.

In fact it is quite simple, because the only thing that I added there is some highlights adding Light Flesh to the base colour. In order to make them more integrated and create also the shadows, I added a bit of the base colour Petroleum Grey mixed with Brown Sand. That mix applied in washes makes the whole part look more integrated with the rest of the fur areas that will come later. First I painted the part around one side of the face just to check. Then I moved to the other side, the shoulders and the chest, always applying the final highlights with pure Light Flesh in really thinned lines that step not only into the black areas but also into the flesh areas.

That way the hair looks much more natural. After finishing the white, at least for the moment, I started working on the dark fur areas with the same colour I used for the flesh but in a much more darker tone, which is Petroleum Grey with a bit of Brown Sand to create the highlights.





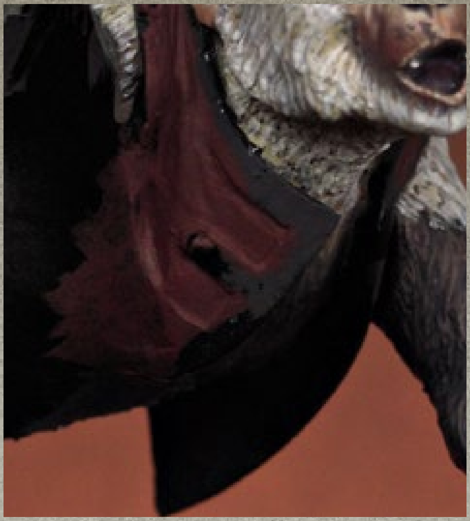
Again, I highlighted all this area with several thin strokes simulating the texture of fur, but taking into account these areas need less contrast. In fact, the contrast I was missing in the highlights, I applied it on the shadows with several washes of Incubi Darkness from Citadel (I have used it previously in the pirate's flesh) and also pure Black for the darkest parts.

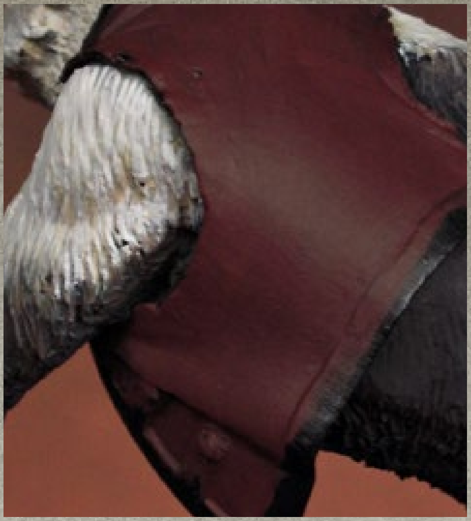
I only painted the arms and the bit of dark fur on the head, because it was much easier doing the rest once the monkey was attached to the bust. After painting the arms of the monkey, I was going to paint the vest.

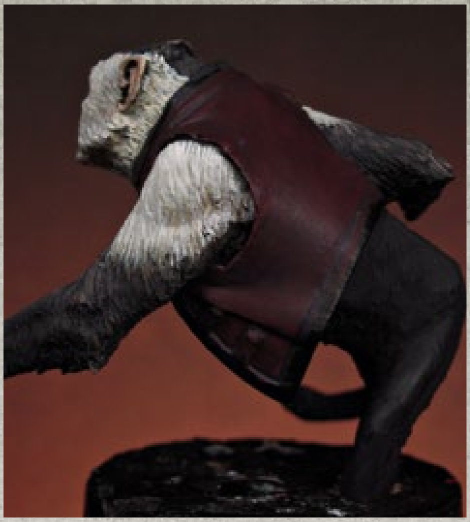
Monkey's Vest

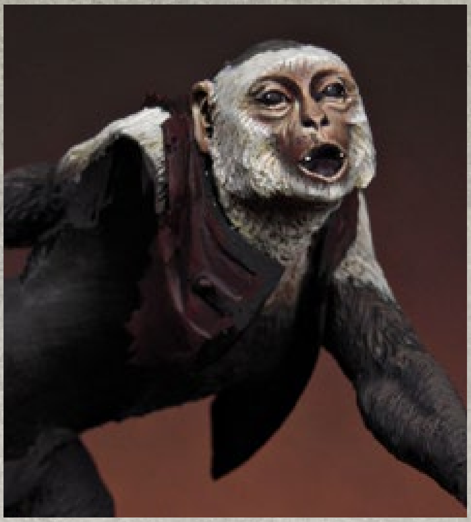
For the monkey's vest, I wanted a leathery look as it was a jacket that at some point got the sleeves torn off. You have the usual embroidery that would be around the edges of the jacket and also you can appreciate the broken seams at the points in which it is missing the sleeves. So, for painting it in a leather orange tone that would go very nicely with the bandanna of the pirate, I started with a basecoat of Black Red from Vallejo.

Then I mixed it with a bit of Incubi Darkness and applied it as a wash over the whole surface to create a kind of random pattern, small stains and to mark the points of the shadows. I also added shadows with this mix, but less thinned with the brush in the proper areas.



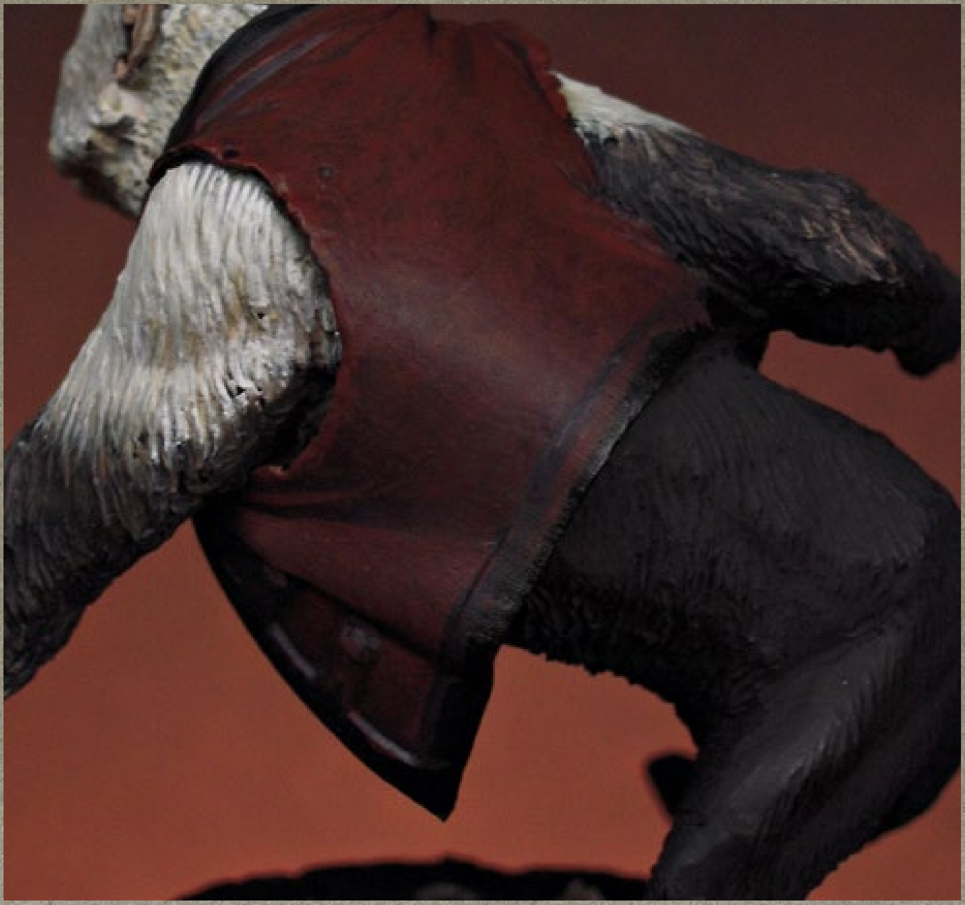






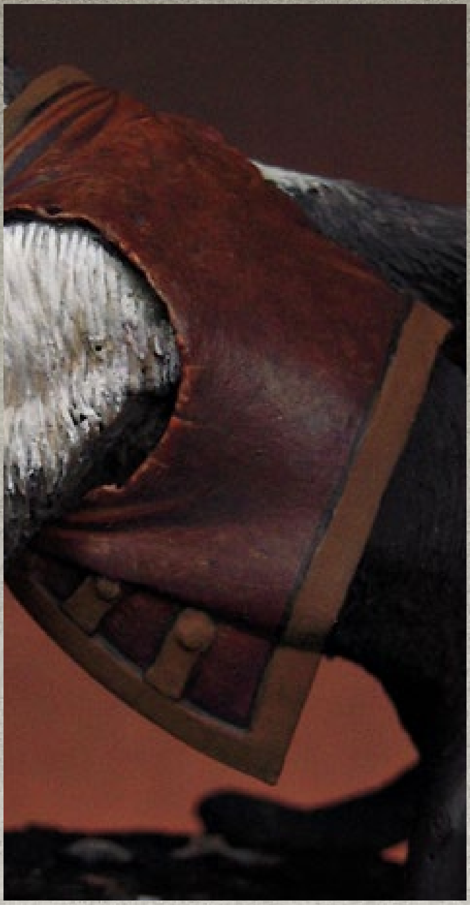
After that, I started highlighting first with Black Red and then adding small amounts of Skrag Brown to create the highlights and a bit of texture at the same time. For the final highlights, I added a bit of Sahara Yellow by Scale 75.

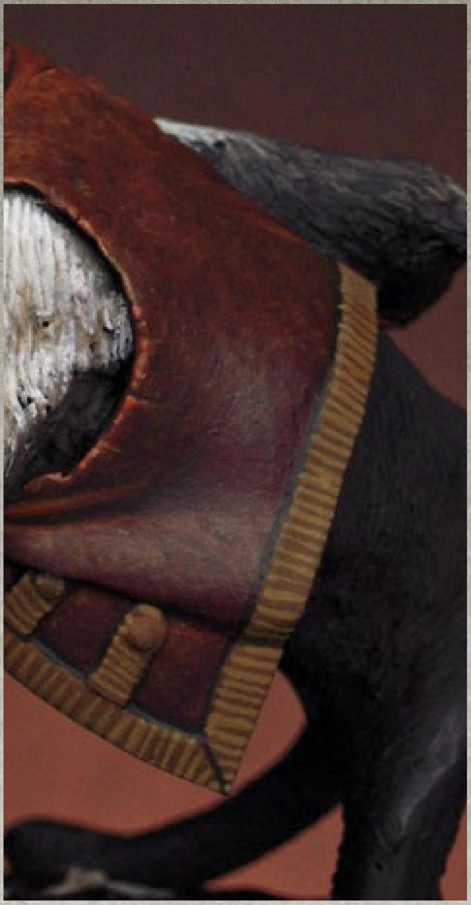
When painting leather, it is good to use a bit glossy colour for the base and the shadows and then apply the highlights with a matt colour because that gives a very realistic appearance.

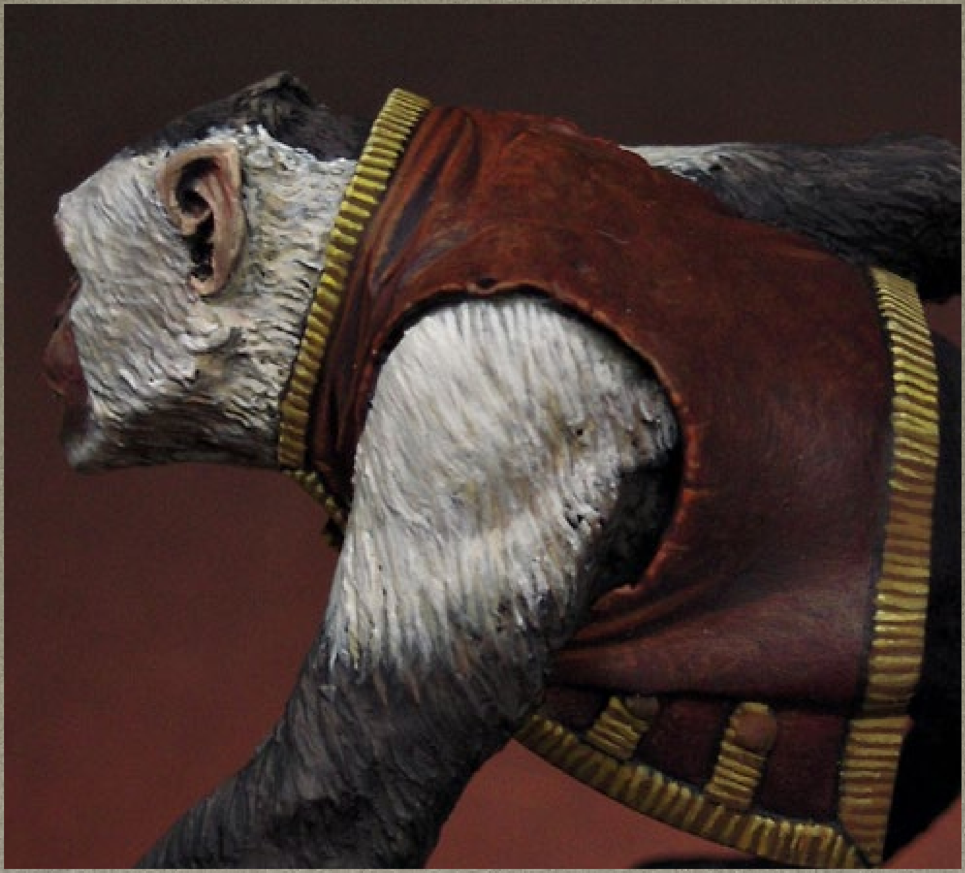


For the trimming of the vest that would be normally embroidered in golden thread, I started with Dubai Brown from Scale 75 as a basecoat.

Then I added the highlights in the form of small lines trying to simulate the embroidering with Arabic Shadow by Scalecolor.

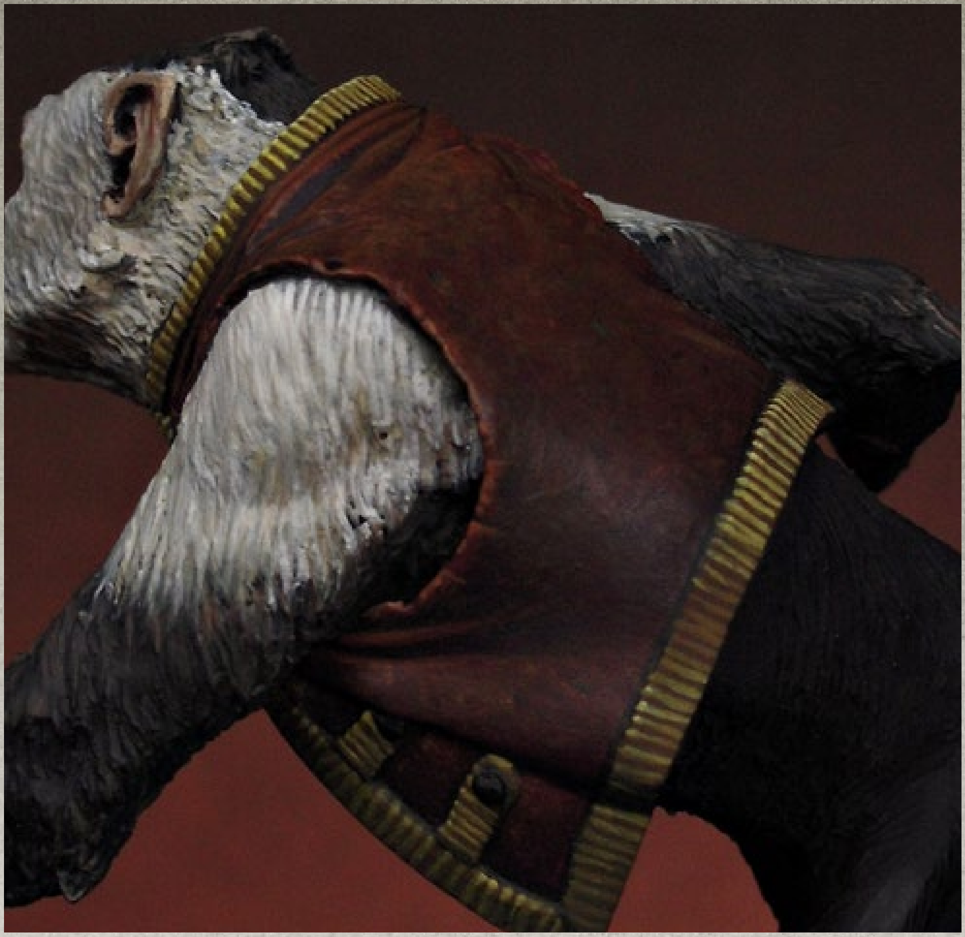






This is a really cool matt tone very useful for this kind of effect. Again, I enhanced these highlights a bit more first adding a bit of Sol Yellow by Scale 75 and later, Tenere Yellow.

To finish and give the vest a much more genuine look, I added shadows as washes with Scalecolor Dubai Brown and a bit of Incubi Darkness, that bluish tone we have been using on all the areas. That way, it looks quite nice with the rest of the leather surface of the vest. Also I added some more washes with pure Incubi Darkness to enhance the whole surface.



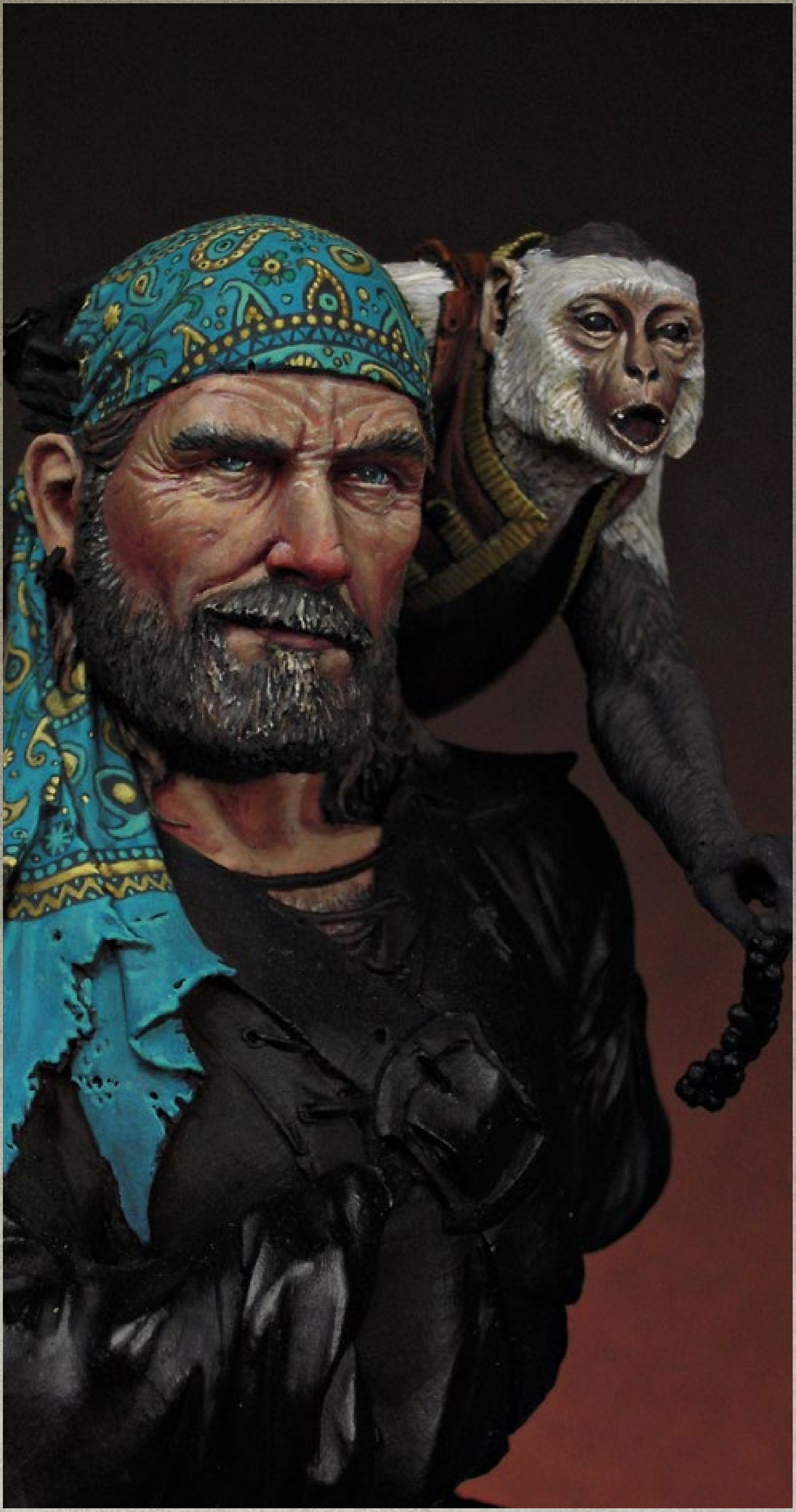
Now was the moment in which I glued the monkey to the bust to finish the remaining areas and the hands.

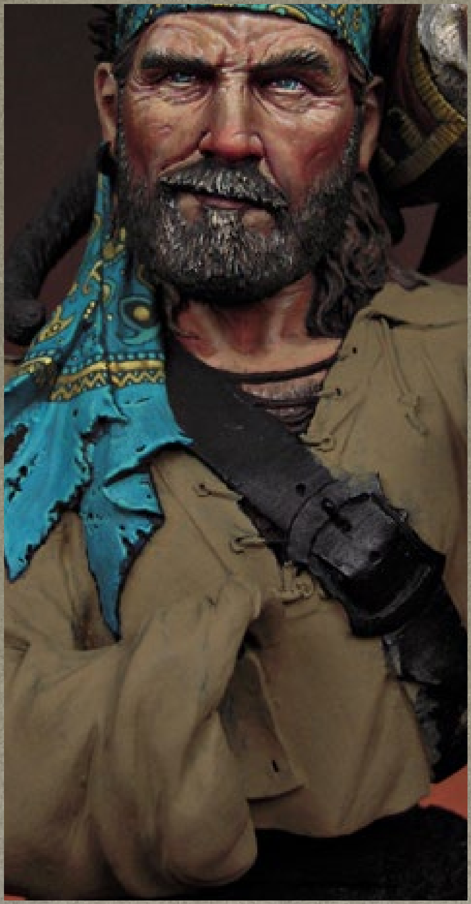
After gluing the monkey to the main body of the bust, I filled the gaps of the joints of the arm and leg, the one that is grabbing the bandanna and the other one that is lining on the back. When the putty dried, I simply painted a basecoat with Petroleum Grey over it.

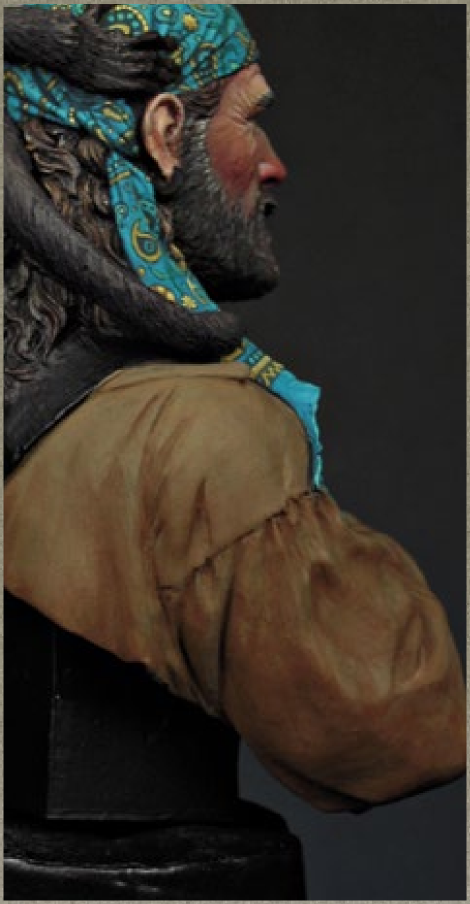
After that, I completed the dark fur areas, adding Brown Sand for the highlights and painting some shadows with Black and Incubi Darkness.

I saw in the documentation pictures that the hands of this monkey are not pink like the face but more rather a dark brown, so I used Rhinox Hide from Citadel (like a chocolate brown) and I incorporated it to the palette of Petroleum Grey and Brown Sand in order to add a different tone in the fleshy areas of the hands and the feet.

Once I had done this, I decided the monkey was finished excepting maybe some dirt that would be added in a future step.







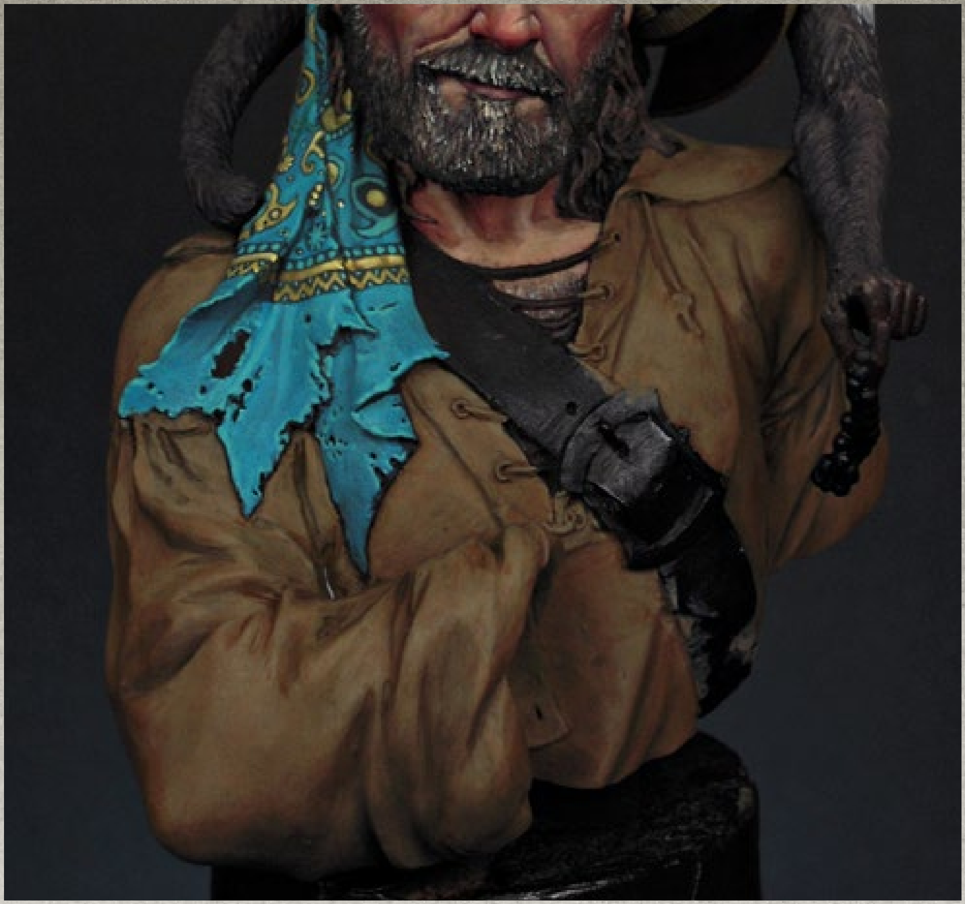
Shirt

The shirt is one of the biggest areas of this figure. It is a bit tricky, as the surface is so big that you have to play a lot with the tones and dirt. So, having that in mind I figured out a palette for a dirty light brown that could be easily highlighted and darkened or could have washes applied in order to make it richer in tonalities. For this area, I needed Scalecolor paints that are quite matt.

I started applying a basecoat to the whole shirt with Iroko (a light khaki colour).

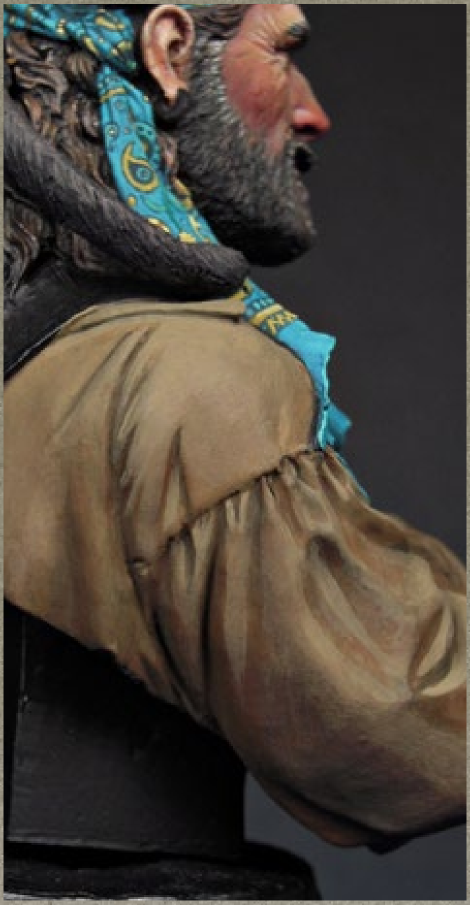
Then I added some shadows, first with Scalecolor Dubai Brown, which has some orange tones.

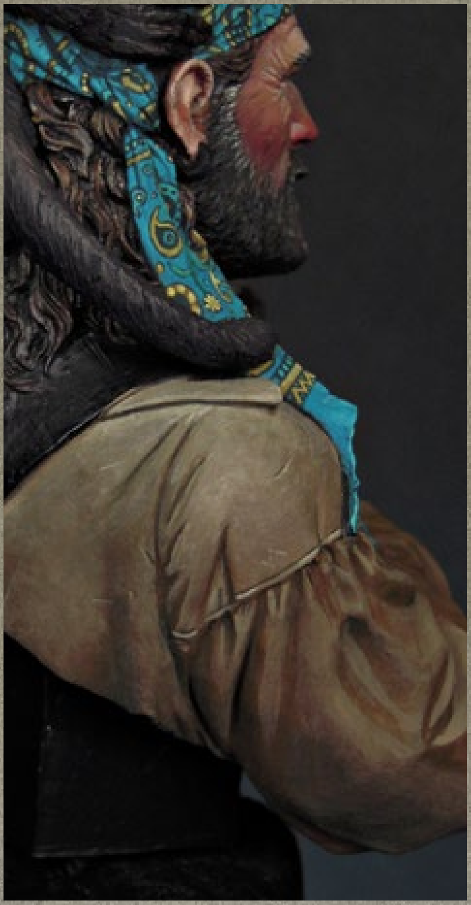
Finally, I added darker shadows mixing some Scalecolor Deep Blue with the Dubai Brown.

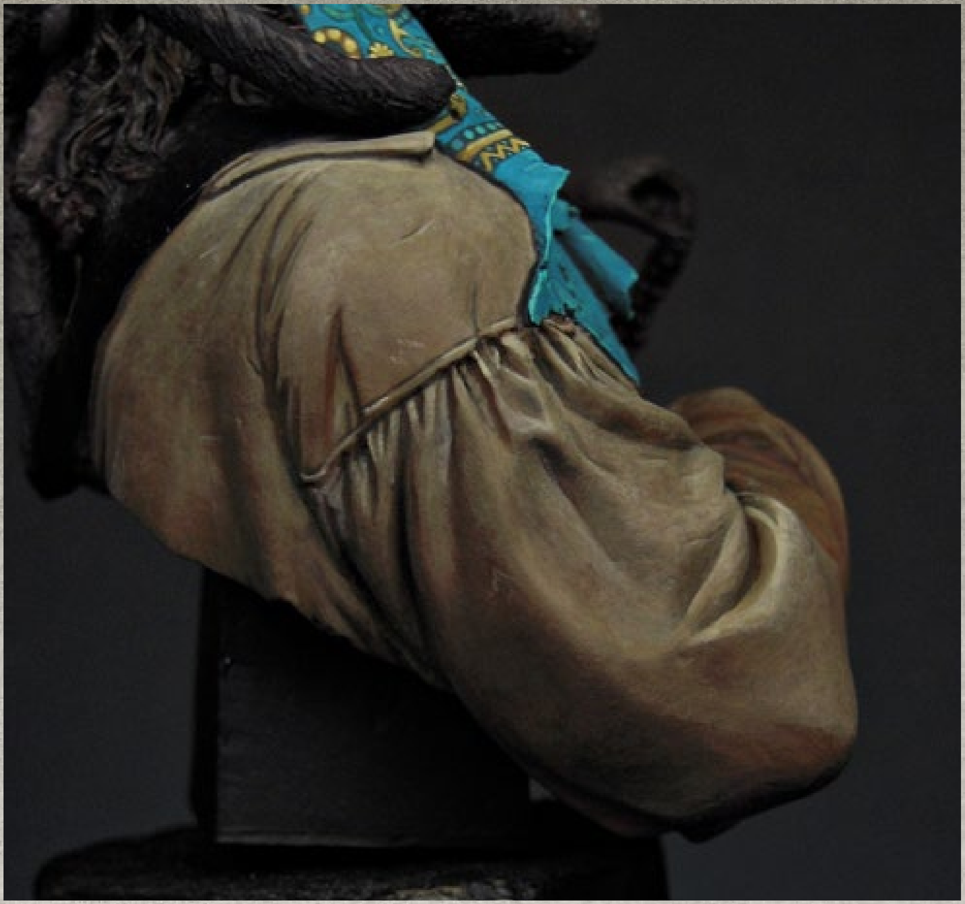


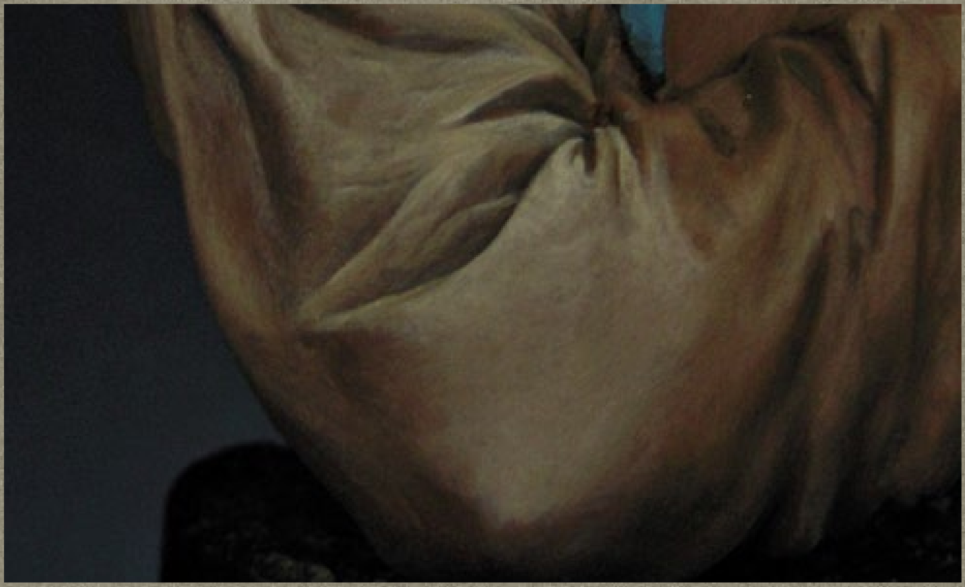
So first of all I applied the basecoat, then I applied a couple of washes with Dubai Brown, then I painted additional shadows with the Dubai Brown paint thicker, just to intensify the orange tone in the darker areas and last I added a couple of additional shadows with a bit of Deep Blue; not enough to make the Deep Blue noticeable, because if I mix it with the Dubai Brown I would get a dark green colour. I just needed to grey and darken those areas that I wanted to have a really dark colour.

After doing all this shading, I started working on the highlights and I did this process in one area at a time concentrating all the effort in leaving each area quite finished and then moving to the next one. For this, I used Iroko as it was the base colour, Scalecolor Thar Brown for additional highlights and finally Scalecolor Pale Skin in just some small points for the last highlights. I started with the right back side of the shirt adding first pure Iroko and then applying the additional highlight colours.



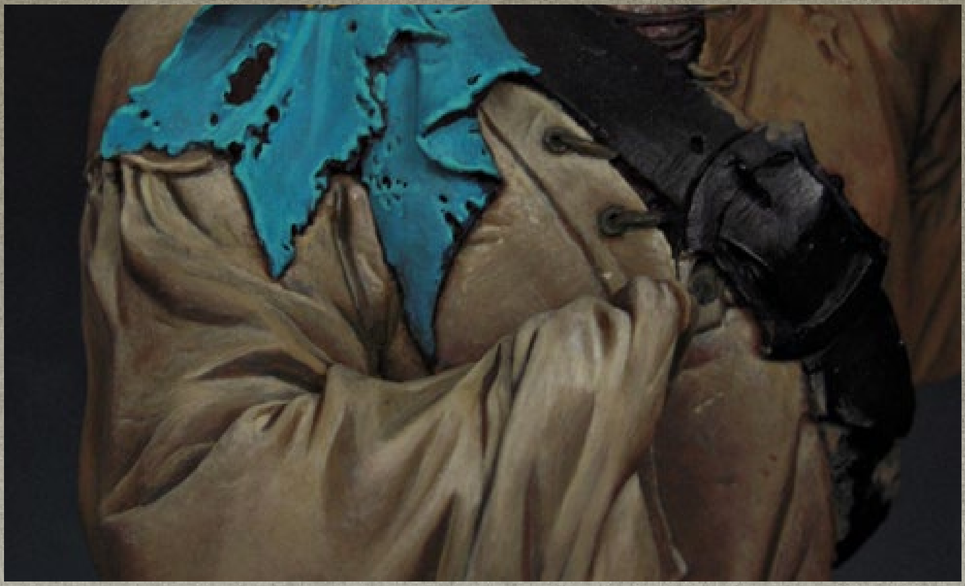




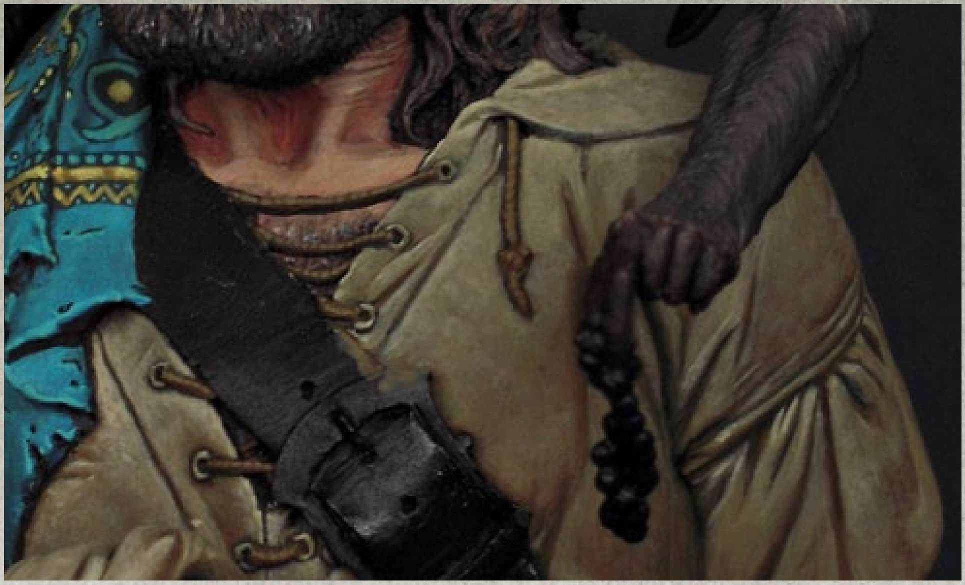


As I did that, I applied much more accurate detailing and a much more clean brushwork on the surface. I tried to respect all the previous work I had done for the shadows and a trick to avoid losing them is applying tiny washes of them on the middle areas colour.

Then I could move to the arm, first in the section that is around the elbow.



It is better to try to do this process very cleanly and then rotate the bust until all the work is done. I finished the sleeve and started working the chest area.



When I finished the chest area I moved to the other shoulder where the monkey is resting.

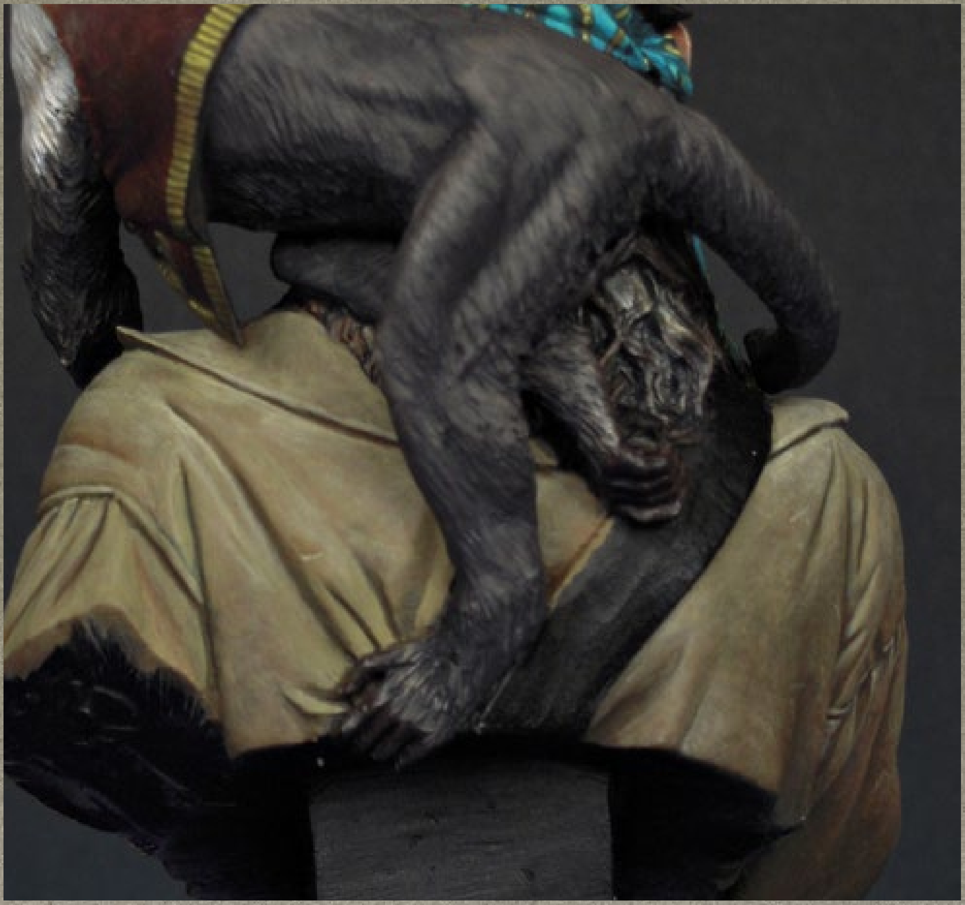
I thought it would be more difficult to paint the shirt with the monkey glued on, but I have to say that it was not such a big deal. Then I finished the other sleeve and finally the rest of the back of the shirt.

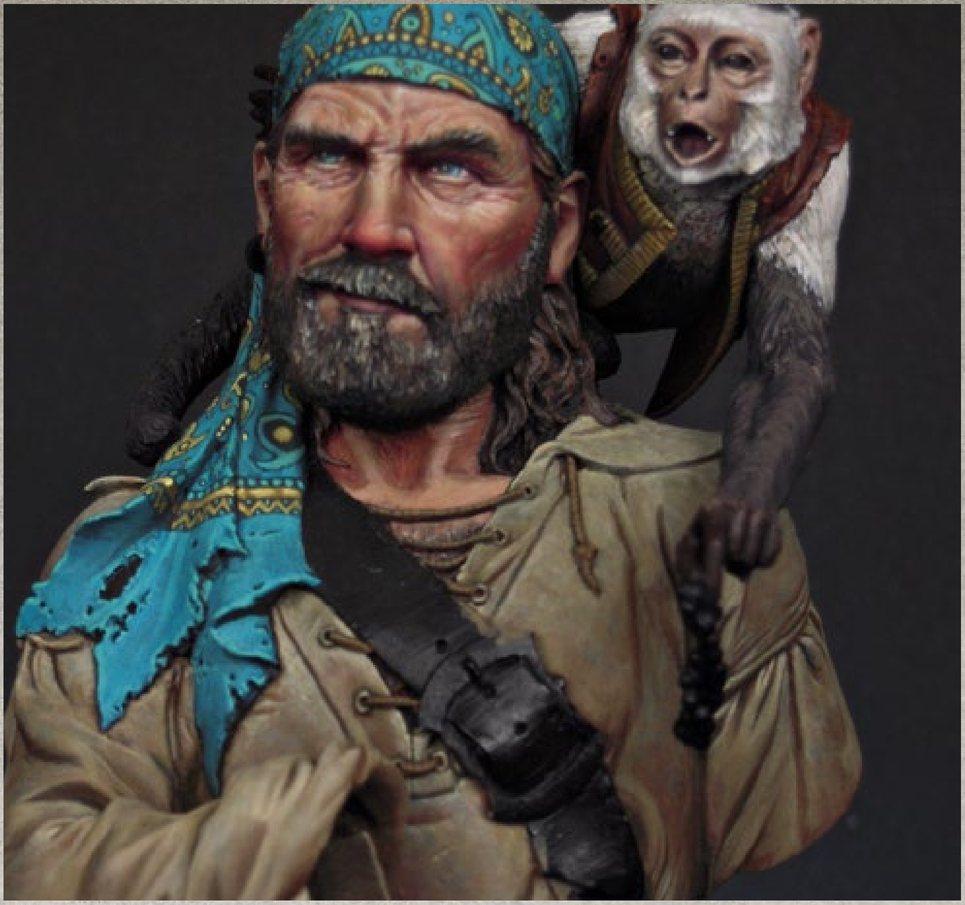
Right now I had the basic work of the shirt done. As I said before, this was a bit of a dull tone but I was going to enhance it and make it richer applying washes of different colours to make it stand out and give it more character and personality.

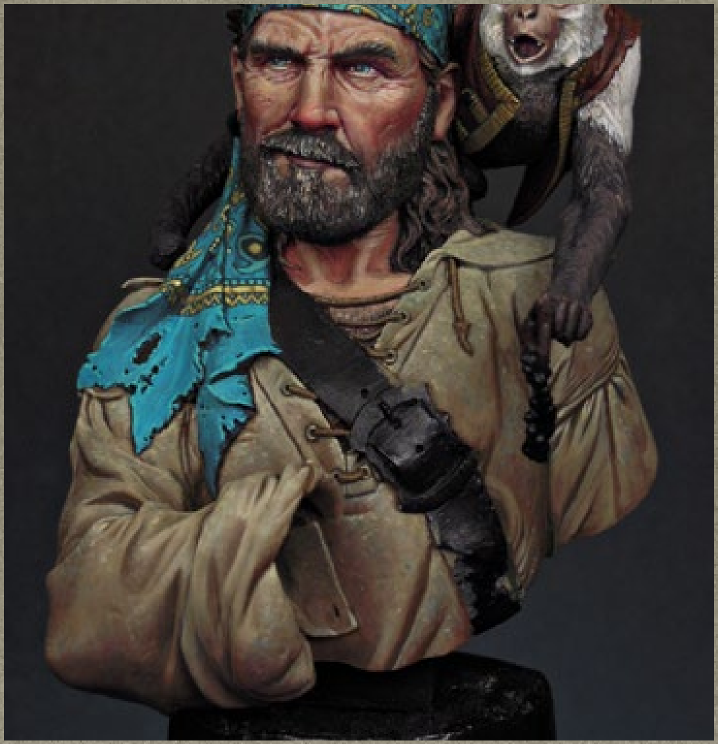
For adding more textures, shades and tones to the shirt, I used several colours that were alien to the original mix; however, they are somehow related to the rest of the colours that were used on the figure. That helps because it adds a lot of richness and also integrates the whole work from a visual angle. The colours I have been using were, first of all, a wash with Scalecolor Brown Leather on the middle shadow to dark shadow areas in order to enhance all the orange colour.

To enhance that even further, I added some additional washes with Scalecolor Indian Shadow very thinned in the darkest parts.

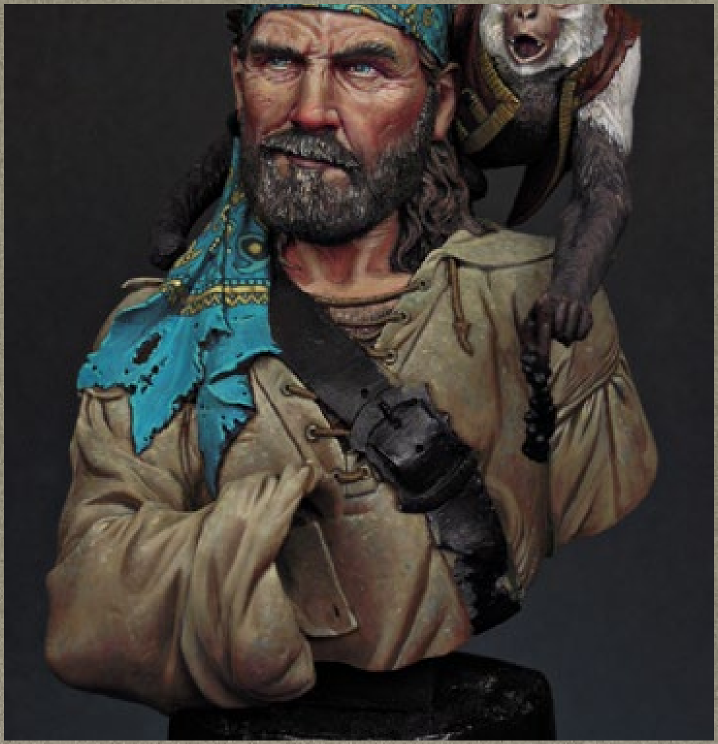
After that I added some dots and also some glazes in the mid highlighted area with Adriatic Blue, which is the basecoat colour of the bandanna.



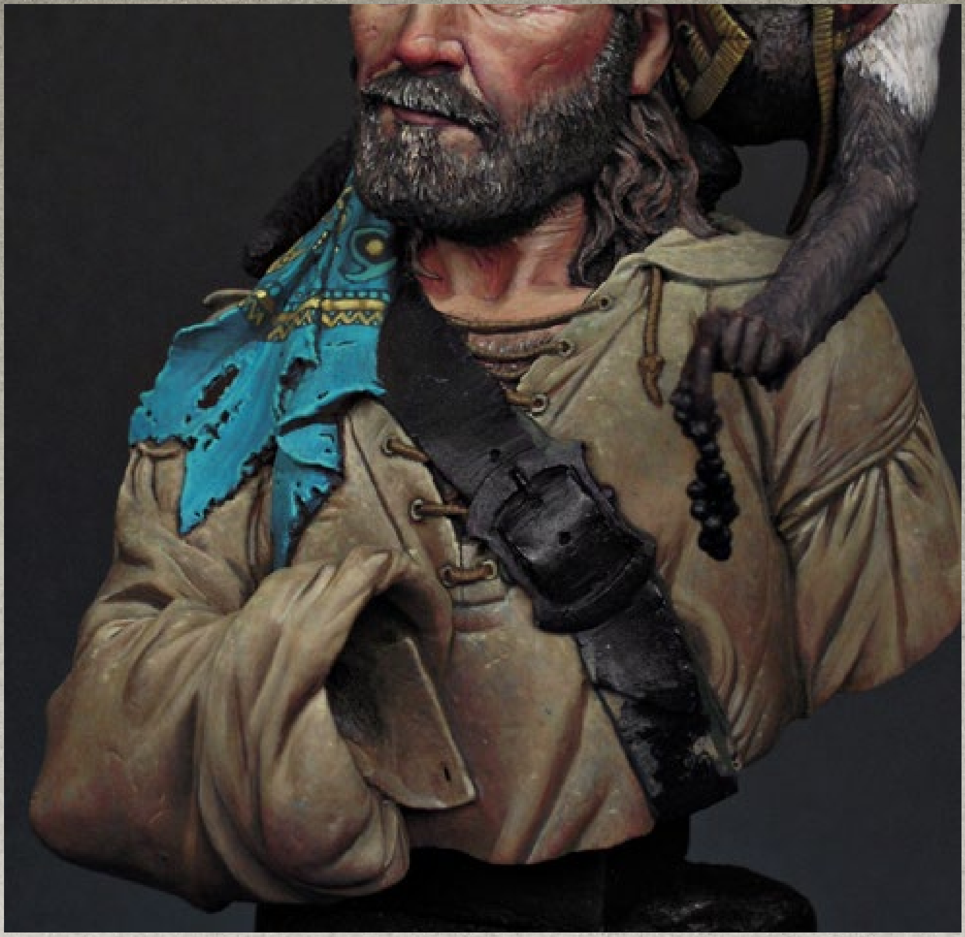




To gain more contrast and add some more rich tones, I have been dotting and also glazing in the extreme highlight areas with Tenere Yellow.



Finally, I just add a few dots and glazing in the mid tone areas with Scalecolor Mars Orange.



And I applied additional shadows in the darkest areas with Deep Blue as a wash, very controlled and thinned.

After applying these final tones to the shirt which really help to create a rich and dirty fabric texture, I painted the belt.

Belt

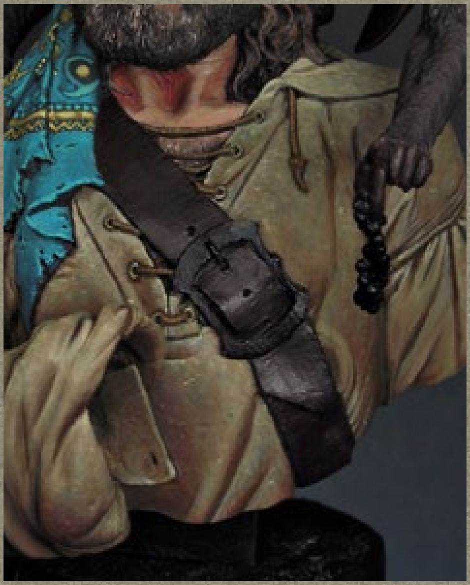
For painting the cross belt that the pirate has over his chest, I used a basecoat of Rhinox Hide and Incubi Darkness. This way I got a very dark brown with a touch of blue that will look really great once highlighted with orange tones.

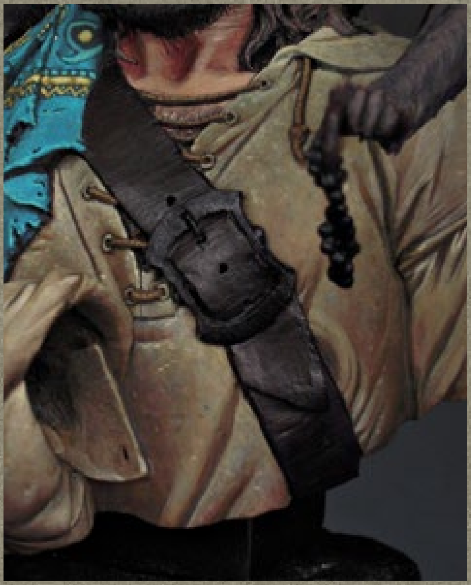
First, I added an extra shadow with Model Colour Glossy Black to outline the limits of the belt and to add a touch of gloss in the shadows.

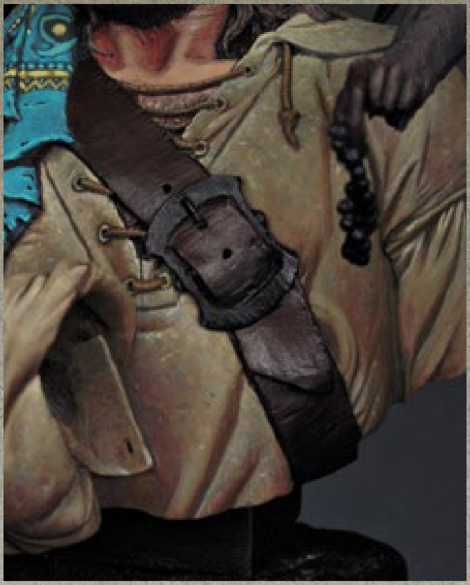
After that, I highlighted first with pure Rhinox Hide.

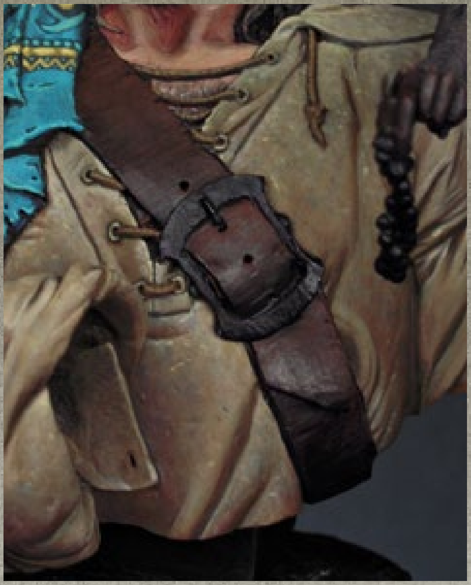
Next, I started adding highlights with matt colours from the Scalecolor range to simulate that the leather is worn and dry.

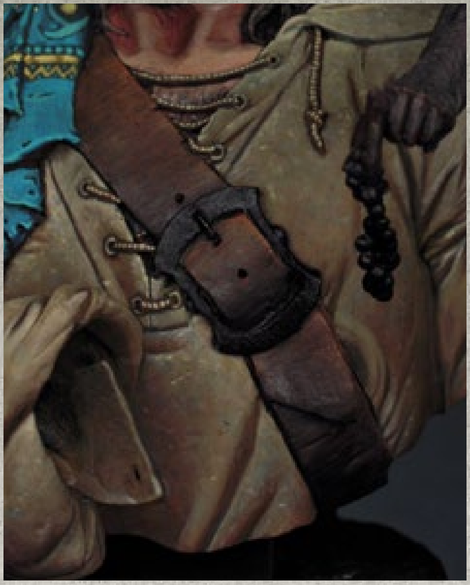
In successive applications, I used Brown Leather, followed by Dubai Brown and Mars Orange. Once I finished applying some scarce highlight and glazes with Mars Orange, I added Basic Flesh and also Sahara Yellow to the final points or edges of the belt where I wanted to simulate the leather is really worn out and cracked. To finish, I glazed the darkest areas with Incubi Darkness to add more depth and shine to the shadows.

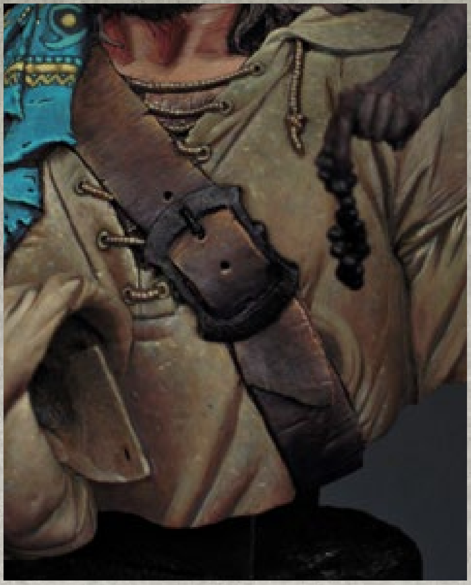


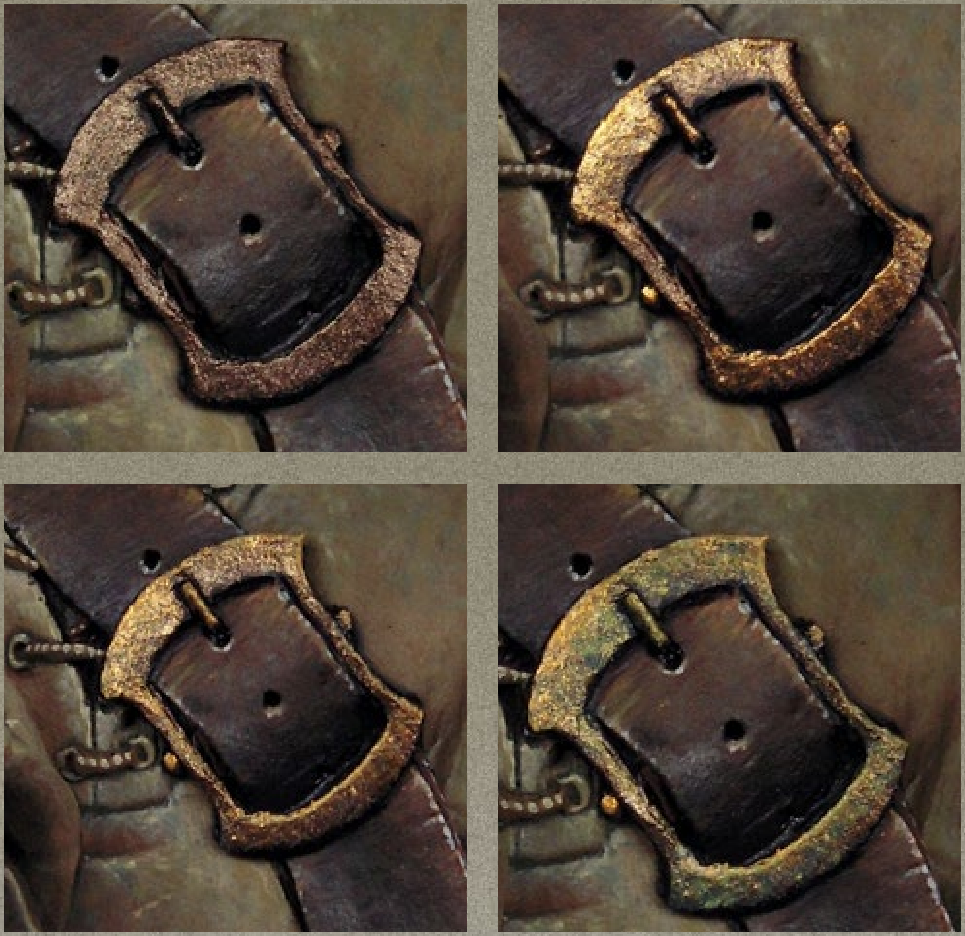












For painting the buckle, I used a basecoat of Tinny Tin from Vallejo's Game Color and after that I started adding highlights first with Game Color Glorious Gold and on the edges, Glorious Gold with a bit of Sahara Yellow. This way, as I added non-metallic colours to a metallic piece I got a much more solid finish, perfect for showing the final reflections and highlights.

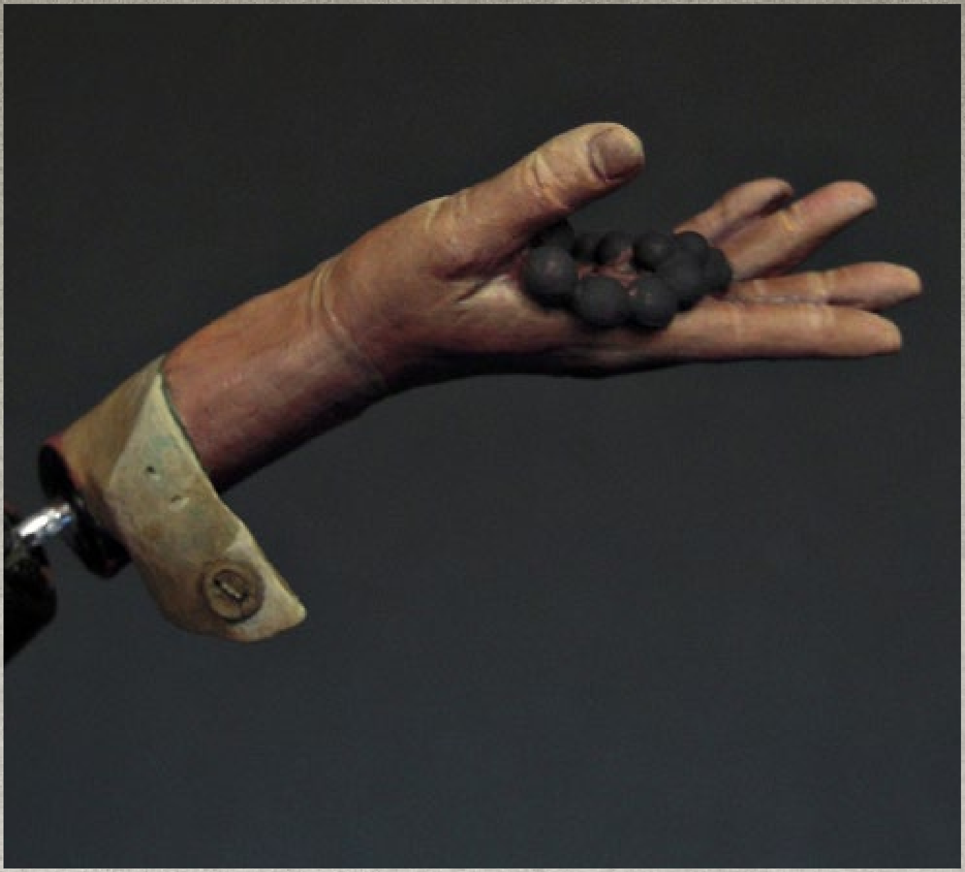
To get a bit of richness to the area, I added glazes of Caribbean Blue and Boreal Tree Green from Scalecolor just to add a bit of a patina to the buckle.

After this, I simply enhanced the buckle with a bit of gloss varnish.

Hand

After that the only thing that remained to paint was the hand. I used the same colours as the face.

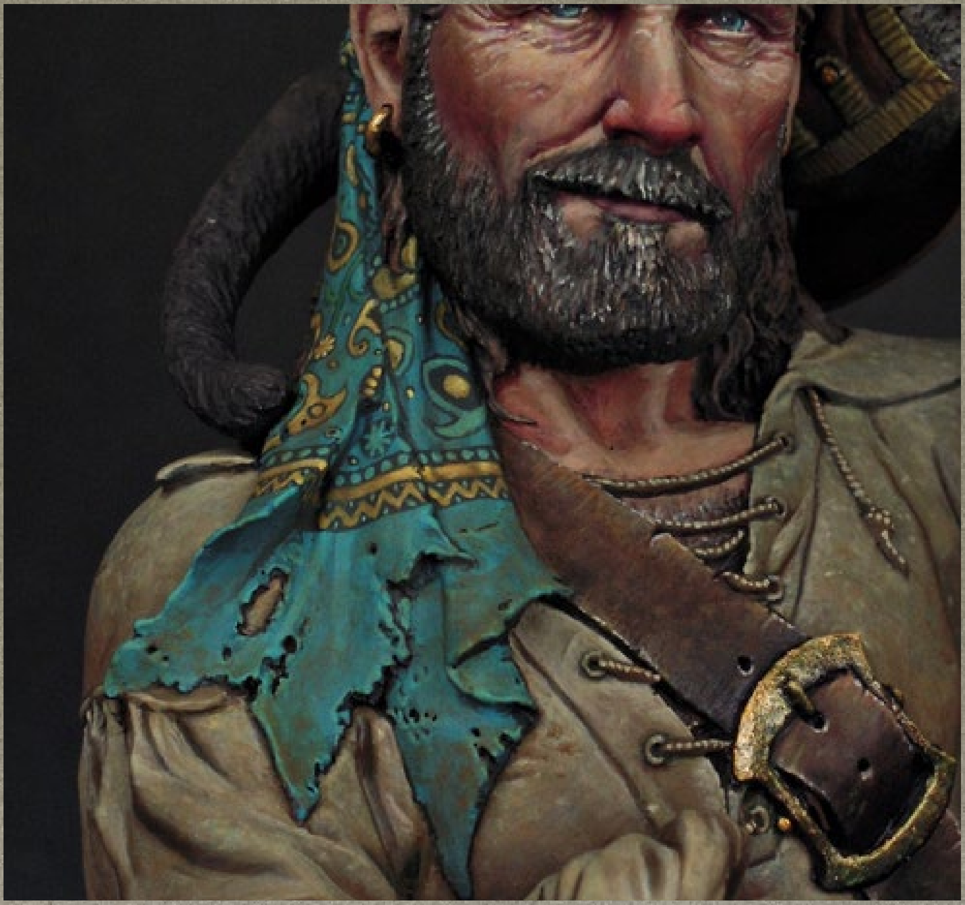
The small piece of shirt attached to it was painted in the previous way with the same tones explained for the shirt. After that and before gluing the hand of the monkey to the figure, I decided to apply some washes and touches of dirt to the whole thing. Then I would glue the hand and paint the pearl necklace.



Weathering

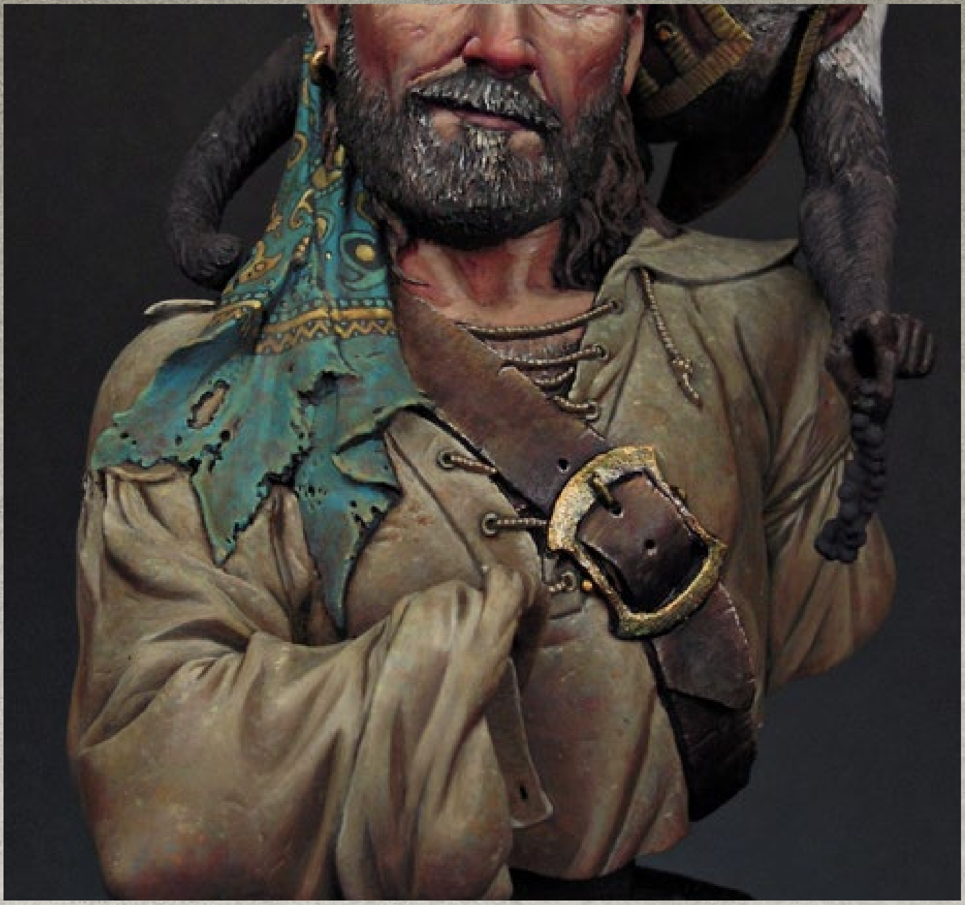
First of all we have to take into account that we have already added some effects and dirt and shades to the shirt. Now I was going to work a bit more on the bandanna, on the monkey vest and on the leather belt.

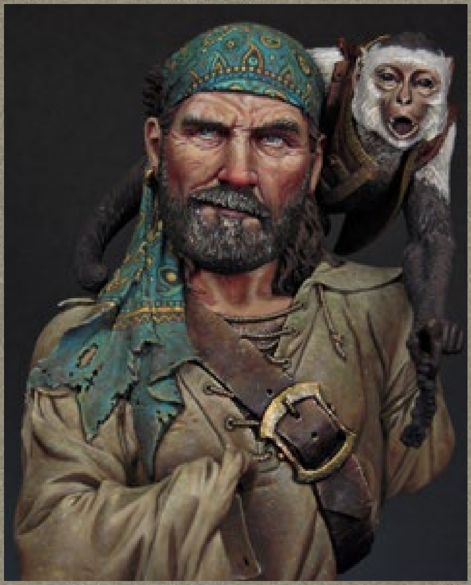
First of all, I apply some washes and stippling bits here and there with Dubai Brown around the whole surface of the bandanna and on the lower part of the embroidery of the monkey's vest and the belt.

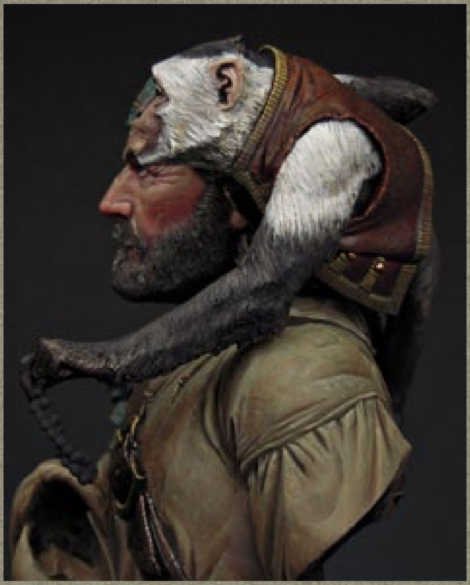


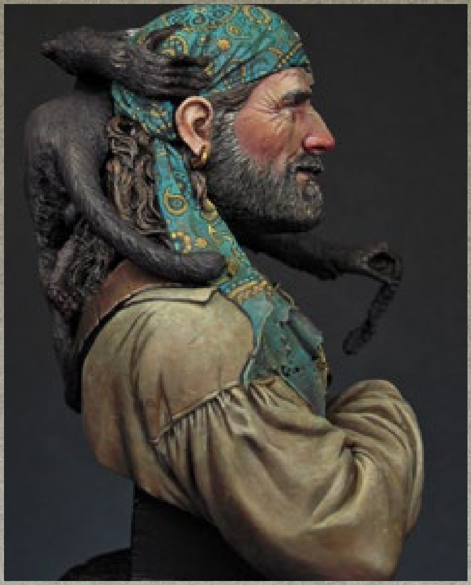
I kept on weathering and started also adding Arabic Shadows in small spots around the shirt. The bandanna looked much more integrated. Also I used Iroko, the colour of the shirt, to add some more shades and touches on the bandanna.

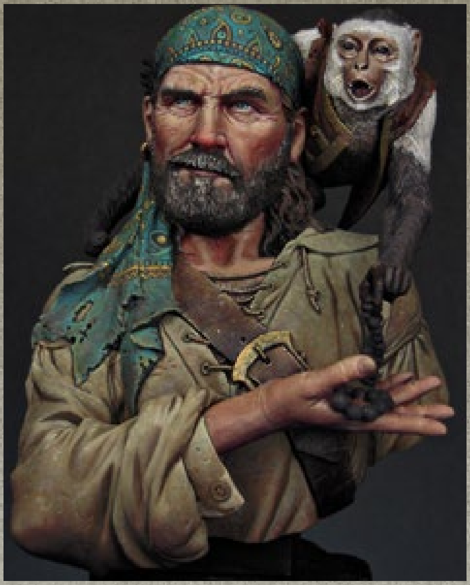
Then I added more washes to the bandanna and also to the shirt with a bit of African Shadow, which helps to integrate the whole thing.

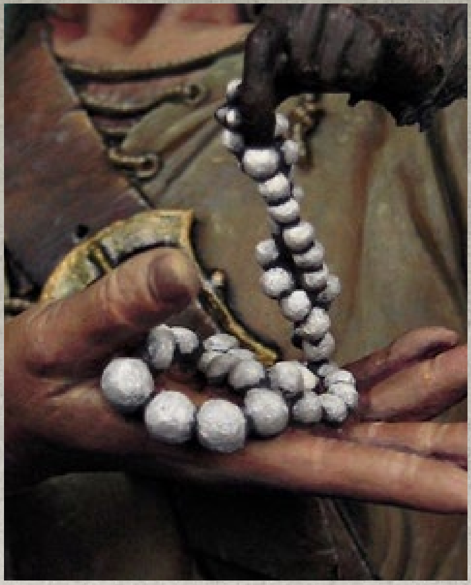


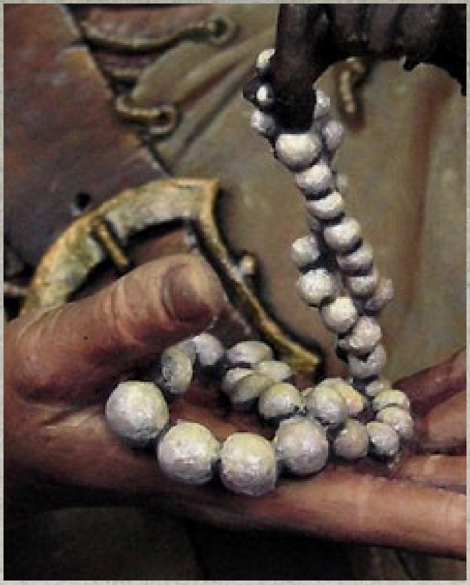












Also I applied some Mars Orange, which works very nice with blue. I needed to make it a bit more present in the blue areas of the bandanna. Finally, I added some washes to tone it down not only in the bandanna, but also in the dark areas of the shirt with Petroleum Grey, the colour of the monkey, so everything looks much more integrated. Don't forget about putting all these previous colours also in the vest of the monkey to make it look nice. Also I have added a bit of Scalecolor Rainy Grey to make everything a bit warmer and some stippling in the shirt and a bit of bandanna.

After this, I glued the hand and started with the pearl necklace.

Pearl Necklace

For painting the pearl necklace that the monkey is giving to the pirate, I under coated with Petroleum Grey and after that I applied a basecoat with a mix of Rainy Grey and Metallic Medium from Vallejo.

If you don't have Metallic Medium, you can use any silver colour you have on hand. After that, I applied the highlights with the same formula, adding a non-metallic, Scalecolor Pale Skin with the Metallic Medium.

Once I applied these highlights, I added a few washes and glazes with Purple from Model Color and also with a bit of Tenere Yellow.

So that way, I simulated that iridescence reflection of typical pearls. To finish, I added a bit of satin varnish on the whole surface of the pearls and that was all.

After that, I painted the lower part of the bust in black and glued it to the base. It has been really nice to paint this bust. I hope you like it!

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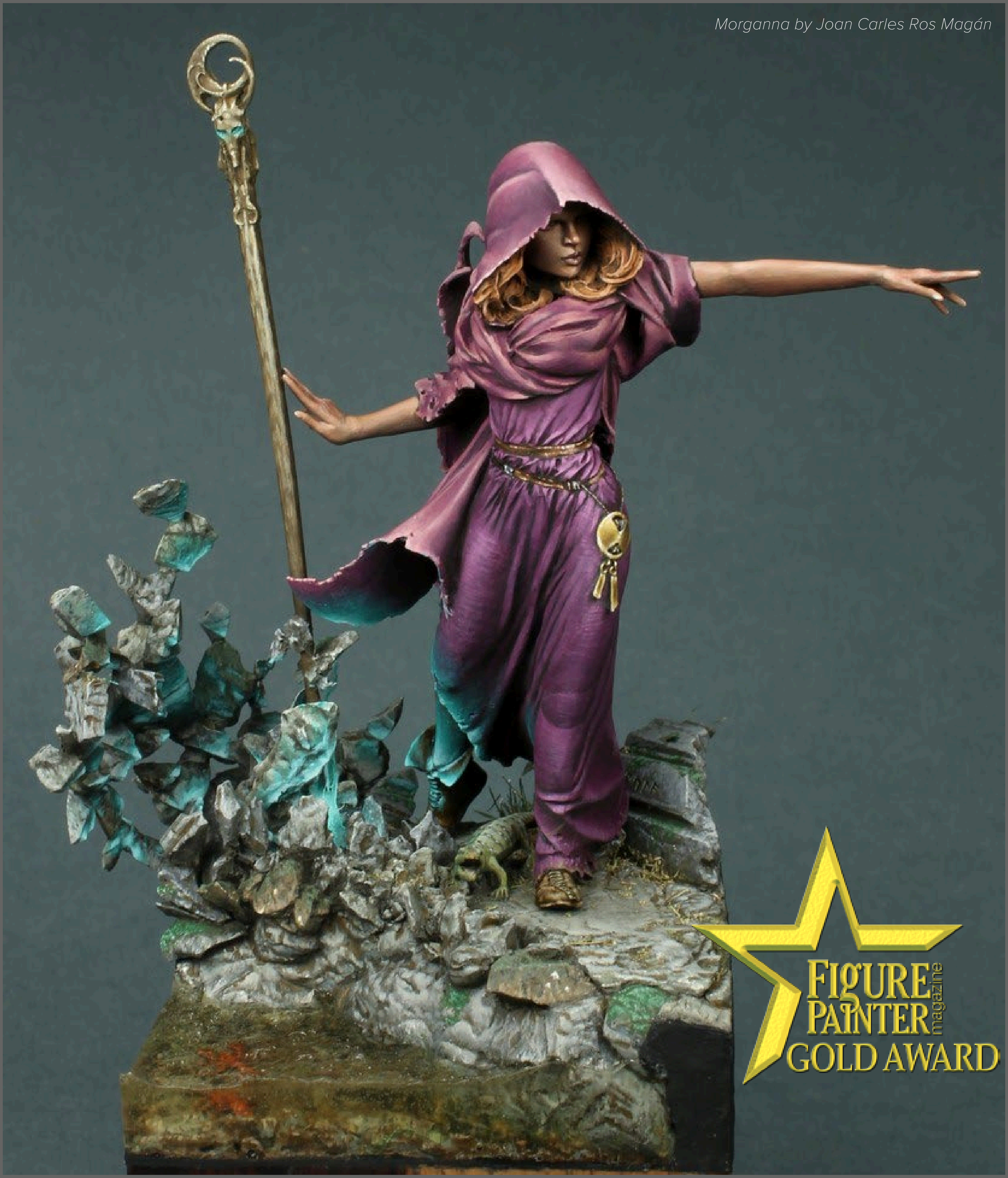
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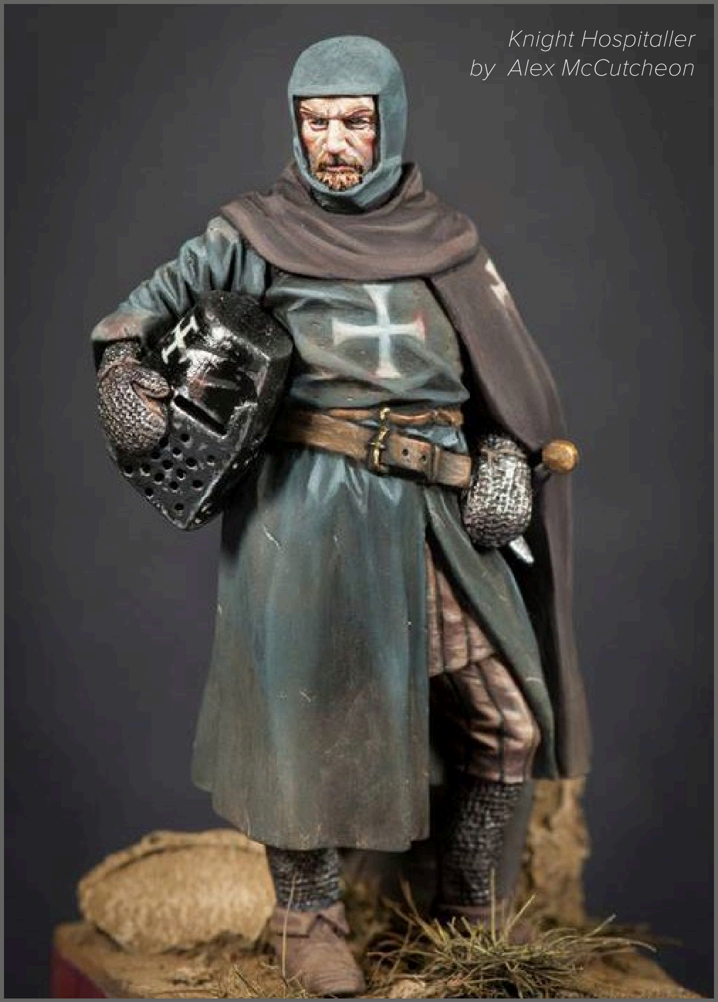

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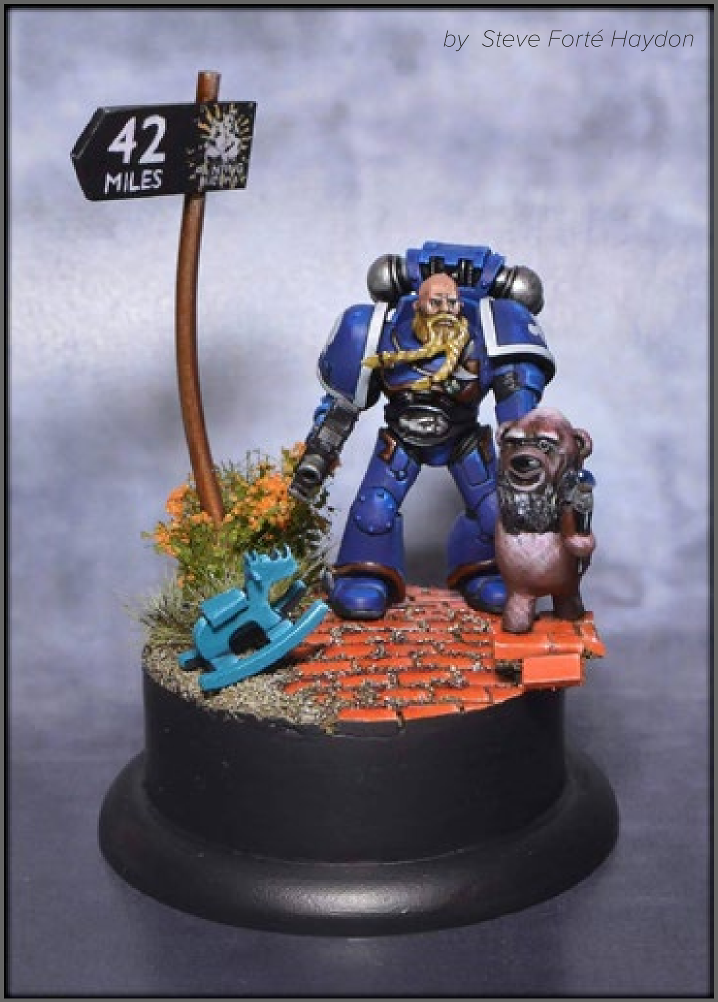

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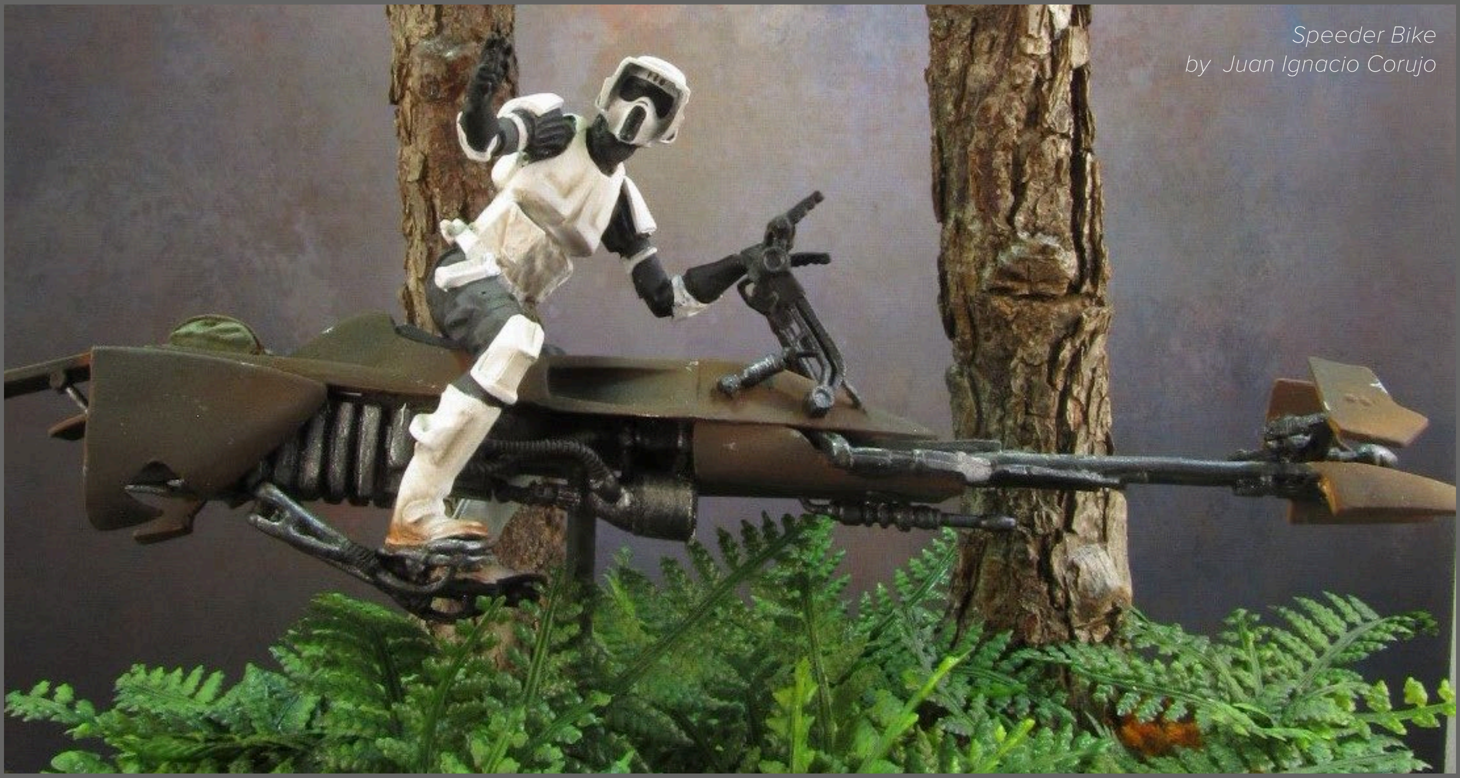

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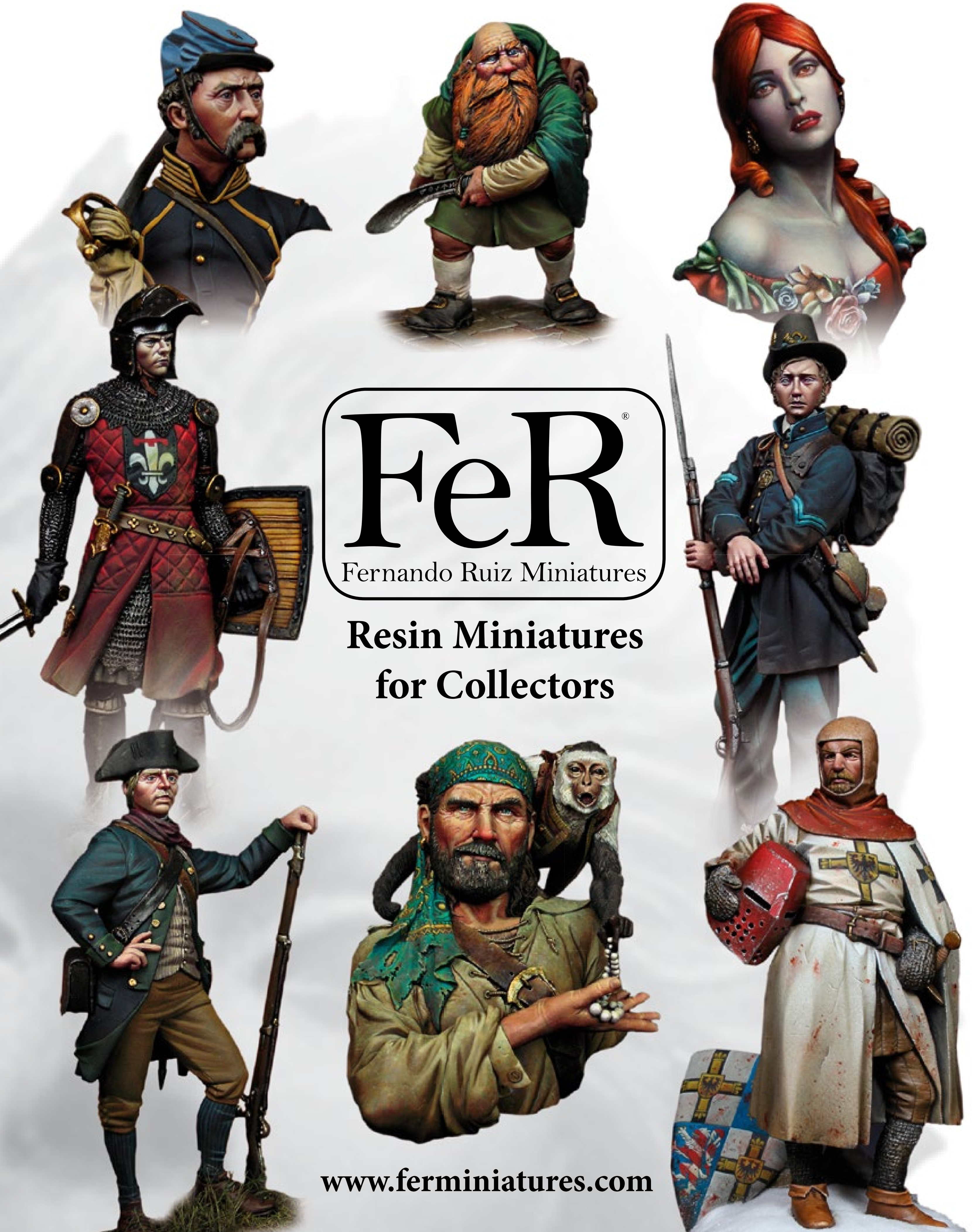
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